VOGUE

60c

FEBRUARY 1



1959 AMERICANA ISSUE

The fashions American women won't give up —1959 versions

ADVANCE RETAIL TRADE SUPPLEMENT

opposite page 16

First time:
Fifth Avenue Collections

ALASKA:
by Edna Ferber

EXCELLENCE:
by Jacques Barzun

Fashion marvels: $15 to $50

Revenescence Cream: for your thirsting skin, the freshness of a lily at first bloom. Moisturizes, smooths and protects. Cream or Liquid: $3 to $25 plus tax. At favored department and specialty stores.

Charles of the Ritz



Checking in: The Boulevardier $300

This blade of a suit by Monte-Sano & Pruzan is to-the-boulevard-born—
promenading crisp, fresh-faced checks on lean, lithe Spring lines.
Note the lovely suggestion of curve in the way the big collar rounds the shoulders,
and in the merest hint of waistline. The nubbed French fabric by Lesur—
a wool brushed with reindeer hair, in white with brown checks.
Sizes 10 to 16. Suits, Third Floor

ON THE PLAZA • NEW YORK
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET



navy blue or black sparked with white, top Paris fashion, wonderful as Lilli Ann does it in luxurious worsted crepe with bengaline collar and grosgrain bows anchored by white buckles...about 80 dollars

VOGUE

INCORPORATING VANITY FAIR

There are three Vogues: American, French, British I. S. V.-PATCÉVITCH Publisher

FEBRUARY 1, 1959

COVER

An all-American great—the suit; this one of red wool soufflé—and very new about its sleeves, which are a cut above elbow-length. The jacket—small, unfitted, cropped at the hipline—is worn over a slender stripe of skirt. Dashes of unexpected colour: the bright white of a toyo straw roller, the coral-coloured agate beads tying in nicely here with Coty's Coral Pink lipstick. The suit, by Monte-Sano & Pruzan in a Rodier wool-and-mohair. The hat by Hattie Carnegie. Suit and hat at Bonwit Teller; Hutzler's; Neiman-Marcus; I. Magnin; Meier & Frank, Portland. Necklace, also at Bonwit Teller.



KAREN RADKAI

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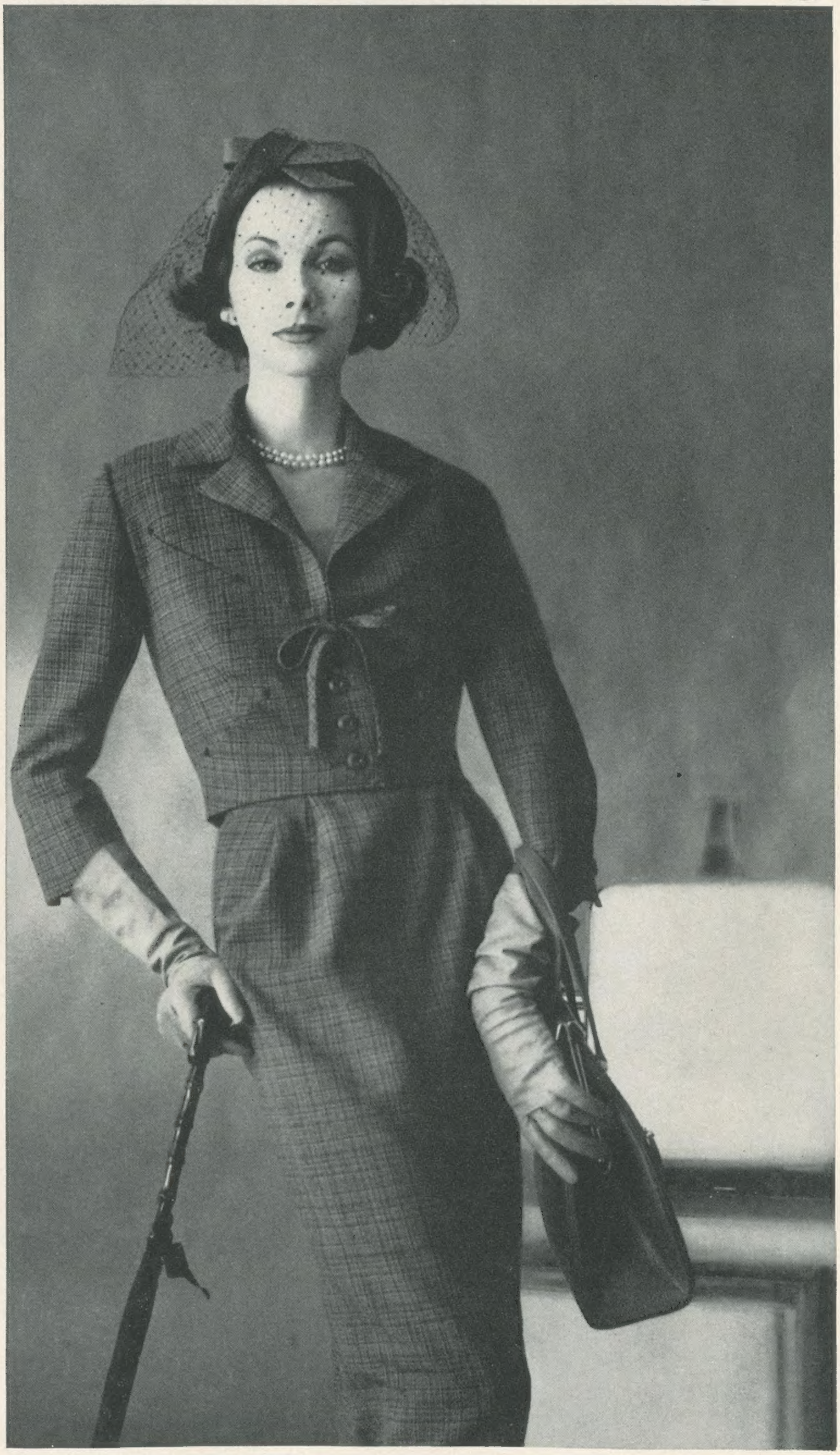
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Our own Sophie swings a light spring fanning of pleats from her silk-and-wool jacketed dress, 350.00

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Our high-tide mark for spring: the wool sheath and jacket fitted at rib level
145.00

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Gerald Hochman

a FABERGÉ presentation

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JULIUS GARFINCKEL & CO.

IN THE NATION'S CAPITAL

BEN REIG'S SPRING VIEWPOINT: THE SHORT-STOP SUIT IN CHIFFON WORSTED FLANNEL... HIGH-RISE SKIRT, NEATLY CROPPED JACKET ILLUMINED BY LINEN. 295.

DERUJINSKY

IN NEW YORK AT DE PINNA





ben Zuckerman

PETER FINK



we like what he likes...the pretty look of a cutaway jacket over the crushed calf belt of this suit in navy blue wool designed by zuckerman exclusively for I MAGNIN & CO.

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The color is

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in a soft, supple pump to
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"1959 VERSIONS OF THE FASHIONS AMERICAN WOMEN WON'T GIVE UP"

. . . great American fashion ideas to use in newspaper advertisements and window displays with your own American collections.

THE FAMOUS AMERICAN SUIT LIFE

Twelve examples of suit looks the American woman banks on daily, often late-daily, featuring elegance, wearableness, and '59-isms—cropped jackets with shorter sleeves, some with magnified collars, others with a drawstring closing, or belted, all with eased skirts—high-rising, non-straight straight, softly gathered, or pleated. (On the cover; pages 128 to 137.)

1959 SHIRT DRESSES

For day and late-day—with more wide belts around them; opened collars; more luxe generally. (Pages 150 to 153.)

1959 CARDIGAN SUITS

A timeproof fashion to wear around the clock. The 1959 looks include: shorter cardigan jackets with no buttons, or unemployed ones . . . and the use of black, white, or grey. (Pages 162 to 165.)

AMERICANA ISSUE

VOGUE /idea Sheet

February 1, 1959

MORE GREAT AMERICAN IDEAS

The youngest capes in the world . . . new shape for fashion—the small cape worn like a little jacket. (Pages 126 and 127.)

American fashion marvel: prettiest price tags in the world . . . 10 fashion looks including: the navy-blue suit; something polka dot; the spectacular print dress; bright colours; a feeling for tweed; the Chanel ease. (Pages 166 to 169.)

New ways to make mouths for lipstick . . . white—new indirect lighting for lipstick . . . used under any other lipstick colours to add depth and dimension. (Pages 158 and 159.)

New evening looks. . . a skirt and shawl, 19th-century look for black-tie dinners or at-home entertaining . . . the evening shirtwaist worn with a big rustling skirt. (Pages 154 and 155.)

Fashions in Living: Washington, Jefferson—reproductions of china patterns.

Fifth Avenue collections—the first ever . . .

19 pick-of-the-market examples of designs by some of the U.S. fashion greats. (Pages 116 to 121.)

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VOGUE, FEBRUARY 1, 1959, VOL. 133, NO. 3.

VOGUE'S AMERICANA ISSUE QUOTES . . .

to incorporate in your newspaper advertisements, window displays.

AMERICAN SUIT LIFE

Vogue says: "The famous American suit life"

Vogue says: "America runs on suit time"

Vogue says: "American suit jacket—small, unfitted, cropped"

Vogue says: "American suit sleeves—cut above elbow length"

Vogue says: "1959-isms—dress and jacket"

Vogue says: "1959 suit look—the drawstring jacket"

Vogue says: "Wide swingy pleats—American suit-skirt"

Vogue says: "The non-straight straight skirt—American suit look"

Vogue says: "A hyacinth suit—can be worn into silk-dress territory"

AMERICAN SHIRT DRESSES

Vogue says: "Shirt dresses—timeproof fashion"

Vogue says: "Soft shirt dress—silk chiffon"

Vogue says: "Wool coat-shirt"

Vogue says: "The shirt dress—for all day, all year"

Vogue says: "Shirtwaist, rustling skirt—new evening look"

CARDIGAN SUITS—1959 VERSIONS

Vogue says: "Cardigan suits—fashion American women won't give up"

Vogue says: "Cardigan suits—timeproof fashion"

Vogue says: "Cardigan suits—around the clock, the year"

Vogue says: "American elegance—cardigans with dash"

MORE AMERICAN IDEAS

Vogue says: "The small cape—worn like a little jacket"

Vogue says: "Long skirt and shawl—new evening look"

Vogue says: "Organdie toque—for the American suit life"

BEAUTY

Vogue says: "White under lipstick colours—to add depth and dimension"

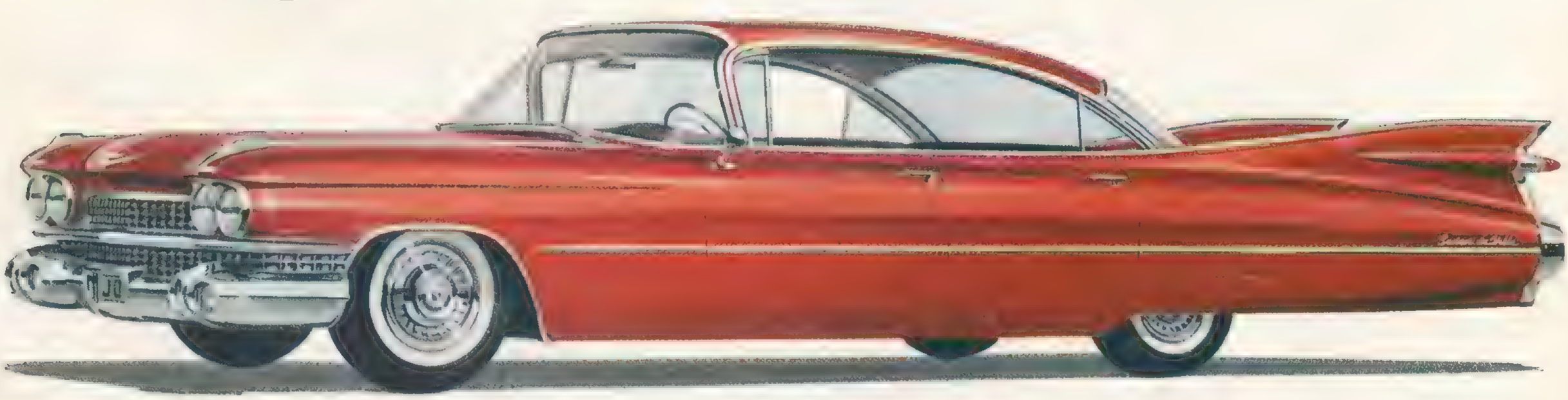
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Cadillac



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Revlon

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the brilliance of Monte-Sano & Pruzan



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the buoyancy of ORLON® acrylic fiber

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arthur jablow

designed by david **k***idd*

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Spring's coat is plaid tweed, its new elegance born of 55% "Orlon"* acrylic fiber and 45% wool. "Orlon" makes it soft, buoyant, shape-secure. Blue, green and white crosshatched with black. Sizes 6-14. About $200. At Bonwit Teller; Julius Garfinckel & Co.; The J. L. Hudson Co.; May—D & F.; I. Magnin.

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Rudolf
by louise armour
BONWIT TELLER/ALL STORES
MONTALDO'S/ALL STORES
DOOP'S/EAST ORANGE
JOSEPH MAGNIN/ALL STORES

the shapery of George Carmel



Flying Sorcerer—spring's panel-skirted suit,
superb in a rattan tweed of 55% "Orlon"* acrylic
fiber and 45% wool. "Orlon" makes it soft, buoyant,
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Sizes 8-18. About $175. At Bloomingdale's;
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Stix, Baer & Fuller, St. Louis; Blums-
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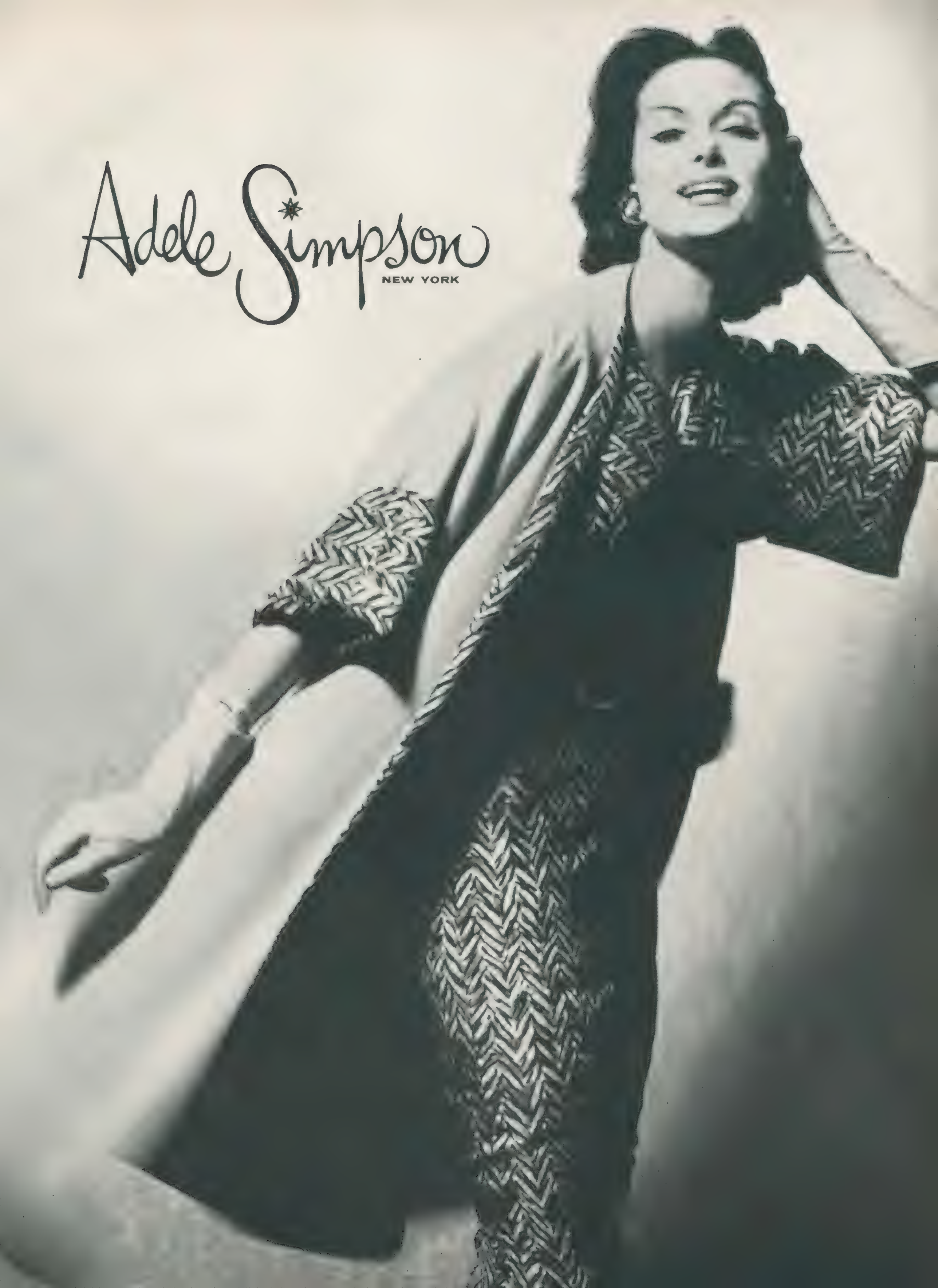
B. Altman & Co.



spring! and the return
of the coat dress, simply
elegant in linen-look silk
with a new definition of buttons.
"First look" of the season; black
or navy, by Adele Simpson.
10 to 18. 125.00
third floor
B. Altman & Co., Fifth Avenue
White Plains, Manhasset, Short Hills

Adele Simpson

NEW YORK





THE SILK DRESSMAKER COSTUME HIGHLIGHTED WITH CHECKED TAFFETA . . . ABOUT $110 AT LEADING STORES THROUGHOUT THE COUNTRY

ETOILE

breath-taking magnificence

in a startlingly beautiful

jewel series by Trifari

Nuggets of pure light caught

amidst the rainbowing facets

of fabulous fake gems!

Sheer wizardry for fashion's

elegant simplicity!

...obviously by TRIFARI

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A whole new world of color comes to life with the magic molecule that produces Creslan fiber. Elegance and easy care take on new meaning in this air-light Earl-Loom fabric . . . in Handmacher's famed, young-in-spirit styling. About $35, at B. Altman, New York; Kaufmann's, Pittsburgh; Dayton Co., Minneapolis; Marston Co., San Diego; Famous-Barr, St. Louis. Creslan acrylic fiber is a product of American Cyanamid Company, New York.

Creslan
ACRYLIC FIBER

The fine and fashionable Impala Sport Coupe.



Cherchez la femme en la Chevy

Look for the woman in a 1959 Chevrolet—and you'll find a woman in style!

Here it is, crystallized in couture: that certain inexpressible something about a woman in a new 1959 Chevrolet. For here is one of the new 1959 Slimline Fashions—the second annual collection of Chevy-inspired creations from world-famous designers (including Hartnell, Fabiani, Plattry, Scaasi, Rodriguez, Laroche, Connolly, Horstmann, Castillo and Simonetta).

In this spirited interpretation, Rome's Simonetta ignites wool chiffon excitement with its own flaring halo to create a radiant Simonetta Red cocktail dress . . . and a dazzling lesson in the subtle art of blending evanescent Fashion with elegant, eternal Style.

It's the same art you'll find in each of the sleek, slimlined models that glisten in the Chevrolet showroom near you. It's the art that makes any woman in a Chevy—be she clad in a Hartnell or a housedress, a Scaasi or slacks—a woman in style. Just visit that nearby Chevrolet dealer—you'll see!

Chevrolet Division of General Motors, Detroit 2, Michigan

CHEVROLET

BROWN
SHOE COMPANY

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Feather Leathers

Downy-soft shoes to fly about in. New textured finish with trim in white kid. And don't you love their rare-bird colors?

Shoes illustrated, 7.95 to 10.95
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Higher Denver West

RISQUÉ®

Risqué Division, Brown Shoe Company, St. Louis



Forstmann achieves the ultimate in deep-piled and precious Ermina, beautifully visualized in the columnar coat. Landscaped in brilliant colors. See page 194 for your nearest store.



Aquarelle by VANITY FAIR, new radiant hue against a mist of Fresh Lavender shades from our Spring Bouquet. A sequined butterfly alights on this fluttering nylon tricot gown of sheer fan pleats over sheer lace



Gown by Scaasi

In this age of beauty miracles... find out for yourself how Frances Denney Preparations with Royal Jelly show results the first time you use them. You see and feel a new kind of beauty from the abundance of superb lubricants, fabulous moisturizers, essential oils—as well as vitamin-rich Royal Jelly. For the woman who seeks the finest corrective care in the world, there are six Frances Denney Preparations with Royal Jelly... for every need of the dry skin, the tell-tale signs of age. In the cosmetic department of fine stores, where a Frances Denney expert is available for consultation. 12.50 and 15.00, plus tax.

FRANCES DENNEY

BEN GERSHEL



by

ROBERT KNOX



Christian Dior Shoes

... the Gazelle last, elegantly laced
... in navy or red calf; or black patent
... designed in Paris
by Roger Vivier

Harzfelds

Petticoat Lane, Kansas City 5, Missouri



From Millstein: Right, Crosswalk checks. The new French direction of buttons... north and south at the sides of a sheath skirt. Belted jacket with a giant lapel collar for Spring boutonnieres. Ordelaine Worsted Check. Black, navy, grey, or red, all with white. Sizes 8 to 16. $110. Above, left: The molded suit. Figure-flattering long length jacket couturier trimmed in satin. Forstmann Milateen black or navy. Sizes 10 to 18. $110. Below: Paris-inspired coat. Shoulderline, naturelle. Waistline, elegantly elevated, gently shirred. Silk and wool. Beige or aqua-bud. Sizes 8 to 16, $89.95. **DAN MILLSTEIN, INC.,** 205 West 39 St., New York 18, New York. In Canada: **BARRY LEE,** 1193 Phillips Square, Montreal. At **BONWIT TELLER,** all stores, and for other fine stores, see page 188.

PRICES SLIGHTLY HIGHER IN THE WEST JOHN FREDERICS HATS JOSEF BAGS



the fashion:

DAN MILLSTEIN

the fabric:

ORDELAINE

surround you with the excitement of

PARIS

the fashion:

DAN MILLSTEIN

the fabric:

FORSTMANN

surround you with the excitement of

PARIS

the fashion:

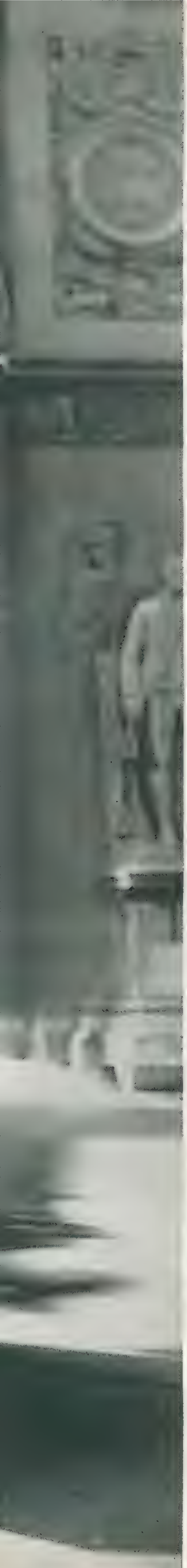
DAN MILLSTEIN

surrounds you with the excitement of

PARIS







From Millstein: Left, Strokes of triumph in the Parisienne suit. Beautiful affectation in a molded jacket with flange and self fabric bow. Bellaine Bouclét in blue bell, hot pink, straw beige. $110. Above, right: Paris-translated fringe suit in Lawford Mohair Loop. At the back, a quartet of buttons. Golden haze, turf green, blue bell, violet. $110. Below: Day-to-nightclub suit of fine Anglo Worsted. Rhinestone jacket buttons stem from a skirt of dancing unpressed pleats, stitched at the waist. Black or navy. $125. All in sizes 8 to 16. **DAN MILLSTEIN, INC.,** 205 West 39 St., New York 18, New York. In Canada: **BARRY LEE,** 1193 Phillips Square, Montreal. At **BONWIT TELLER,** all stores. Other fine stores on page 188.

PRICES SLIGHTLY HIGHER IN THE WEST JOHN FREDERICS HATS JOSEF BAGS



the fashion:

DAN MILLSTEIN

the fabric:

BELLAINE

surround you with the excitement of

PARIS

the fashion:

DAN MILLSTEIN

the fabric:

LAWFORD

surround you with the excitement of

PARIS

the fashion:

DAN MILLSTEIN

the fabric:

ANGLO

surround you with the excitement of

PARIS



Fashion on the move

. . . in carefree knitwear by Kimberly

. . . in lion-hearted cars by Chrysler

. . . in gleam-and-go aluminum by Alcoa

KIMBERLY knits the brand of fashion that's on the move, now and tomorrow . . . ready to go on your round-the-clock, round-the-year schedule. It's fashion with a wanderlust . . . carefree and beautiful. It's fashion that can take you from a morning in town through a country club luncheon to a late-afternoon meeting and dinner . . . fashion that can take you on a weekend vacation and never show a wrinkle . . . fashion that's as good in New York, now, as it is where the trade winds blow. Kimberly knits fashion for a special kind of woman . . . smart and active, busy and beautiful. She could be you . . .

CHRYSLER cars follow the same sane more-wear, less-care trend. Their worldly beauty is endowed with the sensible virtues that keep fashion from being extravagance. Gracious virtues such as the option of Swivel Seats to ease you in and out. Comfortable virtues such as spacious interiors with room to wear your hat and stretch your legs. Colorful virtues such as deep-hued Lustre-Bond enamels that need no polishing for up to three years. Thoughtful virtues such as push-buttons to control every power plus. Economical virtues such as the new gas-saving Golden Lion V-8 engine . . .

ALCOA aluminum epitomizes the carefree trend in Chrysler, providing bright fashion accents from gleaming grille to satin deck skirt, from window frames to sturdy thresholds. (You will even find it in tiny brilliant threads woven into the upholstery fabric.) Anodized as hard and bright as sapphire, impervious to the ravages of time and weather, not even salt from wintry city streets will dim its timeless luster. Aluminum is also utilized in Chrysler's mechanical parts . . . to give you more power and *go*. For fashion on the move, look to the *gleam-and-go* of Alcoa Aluminum, Pittsburgh 19, Pa.

Fashions shown on the following pages can be seen at Bergdorf-Goodman, I. Magnin, Marshall Field, J. L. Hudson Co., and Frost Bros. For more information on cars, clothes, and stores, see page 52.


Kimberly



Fashion on the move — in lion-hearted cars by CHRYSLER.

No stay-at-home she, today's woman demands carefree fashions that can take her busy schedule in stride. Here she finds them in costumes that are magnificently Kimberly . . . cars that are incomparably Chrysler. Just as the light-hearted fabrics she wears show a natural talent for travel, her Chrysler silently and effortlessly eases her through her busy day with less time out for upkeep and repairs. The secret? Chrysler's attention to such details as the use of strong, light, permanently bright Alcoa gleam-and-go aluminum. Three names to remember as you move into fashion '59: KIMBERLY . . . CHRYSLER . . . ALCOA.







Fashion on the move—in "gleam and go" aluminum by ALCOA

Behold fashion's gleam in Chrysler's splendid grille of shining aluminum. Alcoa developed *anodizing* to make this shimmering metal as hard and bright as sapphire. Endowed throughout with luxurious appointments of aluminum, Chrysler brings you carefree fashion that endures. For aluminum keeps its showroom gleam with no more care than your garageman gives the car's paint finish. And to keep fashion on the move, Chrysler favors strong, light, *functional* parts of Alcoa® Aluminum . . . for *go*. Our proud owner (no wonder) wears Kimberly's new fitted dress in lightweight transitional wool—carefree, packable—perfect for your life on the move. Three bright names for fashion '59: KIMBERLY . . . CHRYSLER . . . ALCOA.

PHOTOGRAPH BY MARK SHAW

Just for fun—try Vermouth this way!

It's vermouth as you like it...in a highball, on the rocks or chilled.*
The real trick is to make sure it's *Martini & Rossi imported vermouth.* Like this heads-up hostess, introduce your friends to the finest vermouth in the world.

With no other ingredient in the glass, Martini & Rossi Vermouth reveals subtleties of expert blending...a secret guarded for generations.

If it's time for an aperitif, choose either sweet or dry...for a long, cooling drink try Vermouth and soda. But make it M & R—not just for fun, but for quality.

** Long ago, before the first Martini or Manhattan cocktail, Martini & Rossi Vermouth delighted the continental palate with its magnificent taste. Incidentally, when you travel abroad it's Martini Vermouth.* ©Renfield Importers, Ltd., N. Y.

MARTINI & ROSSI

IMPORTED SWEET OR EXTRA DRY VERMOUTH

ASK FOR M&R

HAT BY JOHN FREDERICS

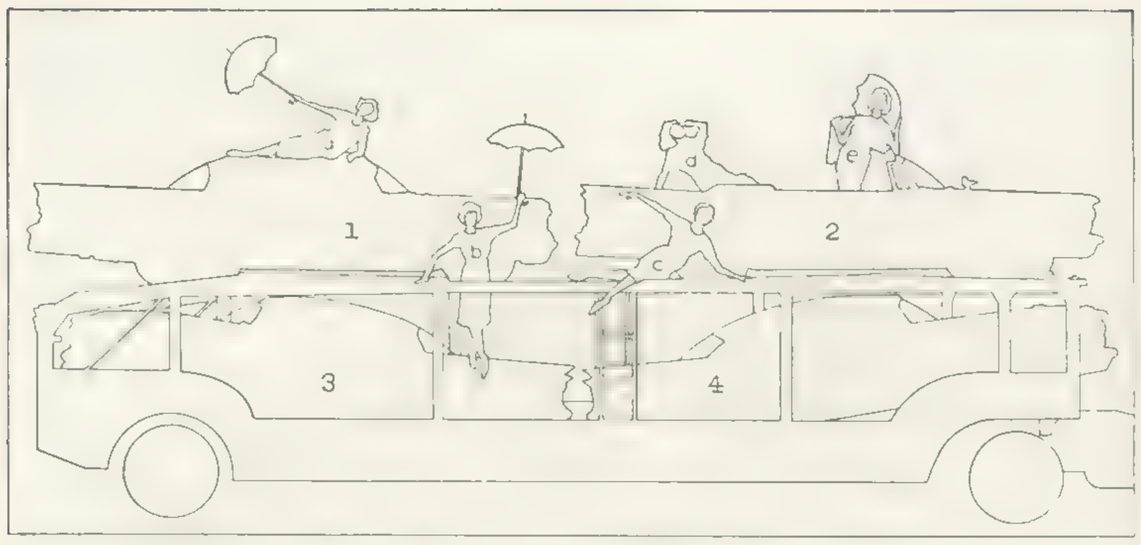
Nat Tuman

PETITES



Designed by Theresa

Nat Tuman, Inc., 498 Seventh Avenue, New York



Where to make your move to fashion

THE CARS: (*1*) New Yorker 4-Door Hardtop—the most luxurious Chrysler of them all—in new Lustre-Bond Spun Yellow. (*2*) At last, a Chrysler convertible in the low-priced Windsor series—the new Windsor Convertible in glistening Ivory White. (*3*) Spirited Windsor 2-Door Hardtop in striking Sandstone . . . a car that's every bit as lively as it looks. *(4)* Saratoga 4-Door Sedan in rich Normandy Blue—a beautiful, practical family car that's every inch a Chrysler.

. . . all with brightwork of Alcoa Aluminum
—at your Chrysler dealers

THE KIMBERLY CLOTHES: (*a*) A sunshine-in-motion dress, knitted in two easy pieces and fringed around the collar. In lightweight yellow wool. (*b*) A dress of jade green, with its own fringed apron. (*c*) Clear pink dress, knitted of light wool and ready to go on the year-round plan. (*d*) A two-piece dress heading under sunny skies. Knitted of orlon, hand-washable, in thistle. (*e*) The anytime-anyplace dress knitted of light wool, in a blue so bright it fairly swims. On page 45, Kimberly's smooth black dress, knitted of lightweight woolen and polished to an after-five finish.

. . . at the following fine stores

BERGDORF-GOODMAN . . . . . NEW YORK CITY
I. MAGNIN & CO. . . . . CALIFORNIA & SEATTLE
MARSHALL FIELD & CO. . . . . CHICAGO
J. L. HUDSON CO. . . . . DETROIT
FROST BROS. . . . . SAN ANTONIO

and . . .

AKRON . . . . . M. O'Neil
ALBANY . . . . . Flah & Co.
ATLANTA . . . . . Rich's
BALTIMORE . . . . . Hutzler Bros.
BIRMINGHAM . . . . . Burger-Phillips
BOSTON . . . . C. Crawford Hollidge
CINCINNATI . . . . . Shillito's
CLEVELAND . . . . . Halle Bros.
COLUMBUS . . . . . F & R Lazarus
DENVER . . . . . Neusteters
EL PASO . . . . . Popular Dry Goods
HOUSTON . . . . . Battelstein's
INDIANAPOLIS . . . . . L. S. Ayres
KANSAS CITY . . . . . Harzfeld's
LITTLE ROCK . . . . . M. M. Cohn
LOUISVILLE . . . . . H. P. Selman
MEMPHIS . . . . . Levy's
MINNEAPOLIS . . . . . Maurice L. Rothschild
Young Quinlan
OMAHA . . . . . Thomas Kilpatrick
PHILADELPHIA . . . . . Nan Duskin
PITTSBURGH . . . . . Kaufman's
PORTLAND . . . . . Meier & Frank
ROCHESTER . . . . . B. Forman
ST. LOUIS . . . . . Famous Barr
SYRACUSE . . . . . Flah & Co.
WASHINGTON, D.C. . Woodward & Lothrop
WICHITA . . . . . Inne's



New cream with everything the skin could ask

It works while you sleep

Has placenta extract

Polyunsaturates: peach, sesame

Worn almost invisibly, above, by one of the sleepyheads you'll see on pages 174-175, is Revlon's new "Ultima"—a night cream that disappears into the skin almost at once, leaving no residue. Once there, it really swings into action. It helps to stimulate circulation; nourishes and moisturizes; supplies protein, vitamins, humectants. Among its ingredients are placenta extract, and a variety of light, unsaturated oils—peach, sesame, avocado, even mink oil. All are quickly (and gratefully) accepted by the skin—one reason why the cream is so un-heavy, un-"draggy." Three ounces of Ultima, in a charming white-and-gold urn, are $12.50, plus tax. Bonwit Teller.



JOHN FREDERICS HAT

ABE SCHRADER: AUTHORITY ON WINE AND WOMEN

Great choice for festive occasions...this perfectly balanced distillation of pure silk linen. You will discover—the soft bow is on the dress. The print lined jacket buttons under it, with deliciously intoxicating results. About $70. Designed by Belle & Will Saunders. Abe Schrader Corporation, 530 Seventh Ave., N. Y. B. Altman & Co., New York, N. Y.; Charles A. Stevens, Chicago, Ill.; Joseph Magnin—All Stores; Maison Blanche, New Orleans, La.; Neiman-Marcus, Dallas & Houston, Texas



Gus Mayer

NEW ORLEANS · NASHVILLE · JACKSON

AL ROSENTHAL, OKLAHOMA CITY / THE FASHION, BEAUMONT / LEVY'S, MEMPHIS / L. STRAUS, INDIANAPOLIS /











by Branell

BATTLESTEIN'S, HOUSTON / LEVY'S SAVANNAH / ODUM, BOWERS & WHITE, BIRMINGHAM



IT MAKES GOOD SENSE

Cigarettes by **KENT**



You'll agree when you learn: Of all leading filter cigarettes, Kent filters best. And puff after puff, you enjoy the full, rich taste of the world's finest, natural-leaf tobaccos. Wonderful feeling...wonderful taste! It makes good sense to smoke Kent—and good smoking, too!

BONWIT TELLER, NEW YORK AND ALL STORES—J. W. ROBINSON, LOS ANGELES—THE MARSTON CO., SAN DIEGO, CAL.—GUS MAYER CO., NEW ORLEANS—

Fashions by

David Levine



DAVID LEVINE *creates Significant Spring Sheaths...*
(left) the fluid sheath with briefed box jacket
in Pure Silk Dupioni, Navy, Forest Green and Toast.
Sizes 8 to 20...about $160.00
(above) the gaiety of polka dots and fringed side drape.
Pure Silk Surah in Navy, Toast and Riviera Blue.
Sizes 8 to 20...about $90.00

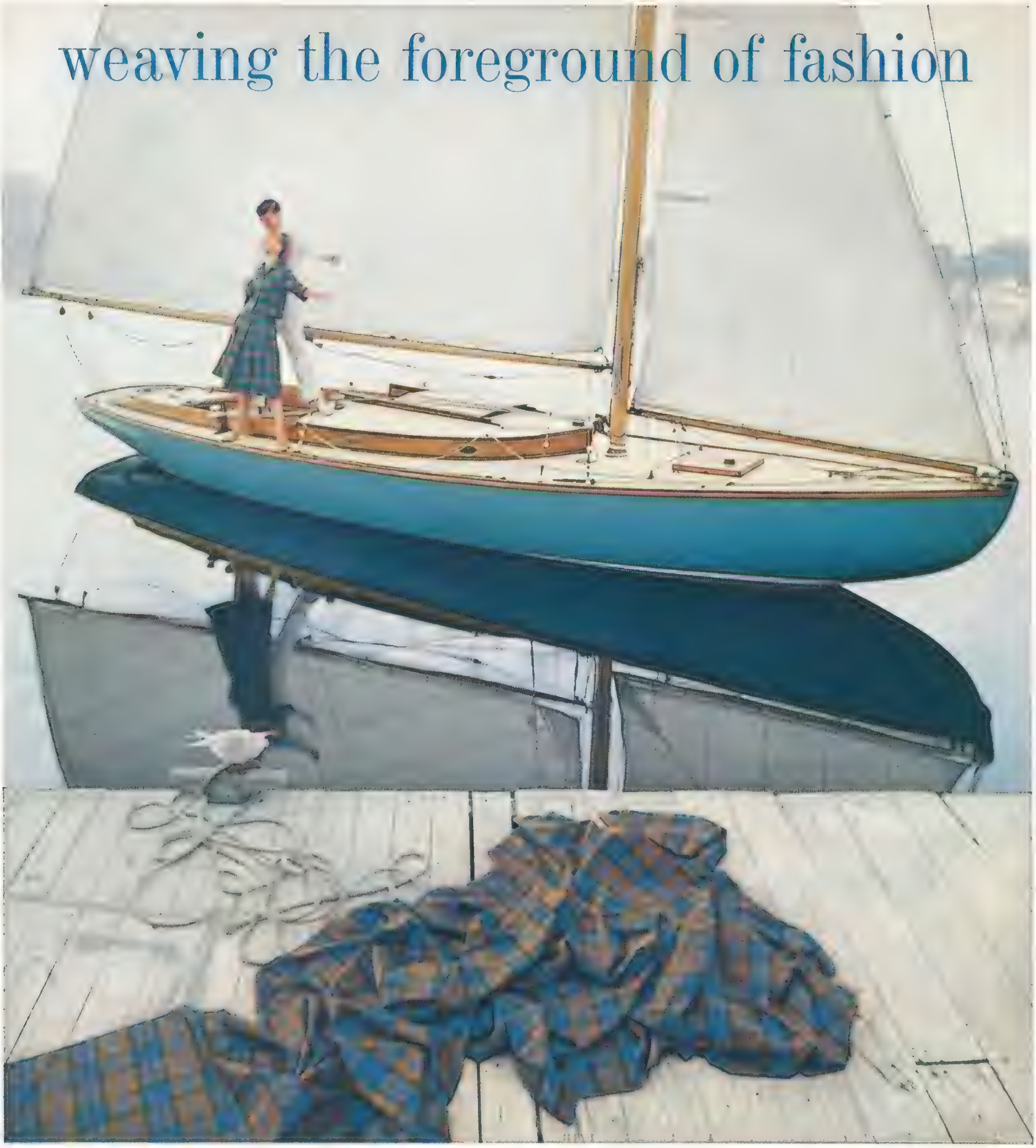
BATTELSTEIN'S, HOUSTON—AL ROSENTHAL, OKLAHOMA CITY—LEVY'S, MEMPHIS— for store in your city write: David Levine Co., 530 Seventh Ave., N. Y.





Forstmann dreams up lofty, looped and lacy Footlight Tweed, added intrigue for the empire silhouette. At Lord & Taylor, Marshall Field, J. W. Robinson, Julius Garfinckel

weaving the foreground of fashion



The provocative look you envision in color and luxury: Comal, yarn-dyed, 100 per cent combed cotton in romantic ancient tartans, styled by the leader of fashion fabrics—Mission Valley Mills, Inc., New Braunfels, Texas.

MISSION VALLEY

by Rogers

EVERY
MAN WANTS
HIS WOMAN
ON A PEDESTAL

Rogers places you there in the intimate gathering of this romantic evening ensemble. Pouf-hemline gown and softly ruffled peignoir. #18077. Gown, sizes 32 to 38. #15077. Peignoir, sizes small or medium. Each, $14.95. Nylon tricot, Bachelor Blue over Ariel Blue and other intriguing colors. Rogers Lingerie, 500 Fifth Avenue, New York 36.



HAT BY MR. JOHN

Again and again, the only published medical reports of clinical gelatine studies—all based on the use of Knox Gelatine—indicate the same results. At least 7 out of 10 women in each test group restored breaking, splitting fingernails, in most cases within 90 days. Drink, only once a day, one 5¢ envelope (115-120 grains) of *Knox* in bouillon, fruit or vegetable juice, or water. *It is that simple!* Your grocer can supply you with Knox Gelatine.

KNOX UNFLAVORED GELATINE

ALL PROTEIN—NO SUGAR

©1958 KNOX GELATINE CO., JOHNSTOWN, N. Y.

One warm shoulder turned entirely to the sun...a new decolletage done with bravura in the intricacies of drapery...in elasticized lastex stripes. Bravo for your performance in Bravado swimsheath! 22.95



Rose Marie Reid

JEWELS OF THE SEA



THE LACE ALSO RISES . . the loveliest empire to exile the iron. A silky blend of wash'n wear Arnel-Pima. In blue, pink and apricot ice. Sizes 10 to 18, about $18. At Lord & Taylor, Spectator Shop, 2nd Floor, Fifth Avenue, New York and branches. And other fine stores everywhere. Or write: Jack Squire, Inc., 1407 Broadway, N.Y.

FOR THE STORE NEAREST YOU SEE PAGE 65.

JACK SQUIRE



THE DRESS ON THE OPPOSITE PAGE
IS AVAILABLE AT THESE AND
OTHER FINE STORES OR WRITE:
JACK SQUIRE, 1407 BROADWAY, N. Y.

Ada, Oklahoma .....Field's
Ahoskie, N. C.....Ahoskie Department Store
Albany, Ga.....Friedlander's Fashion Shop
Albany, New York .....David's
Albemarle, North Carolina..Nelle Graham's
Amarillo, Texas .....Marizon's
Anniston, Alabama .....Gayles
Asheboro, North Carolina.....Town Modes
Athens, Tennessee.....Claudia Shoppe
Atlanta, Georgia .....Rich's
Austin, Texas.....T. H. Williams

Baltimore, Maryland .....Stewart's
Bangor, Maine .....Men's Shop
Baton Rouge, Louisiana..House of Fashion
Bel Air, Maryland .....The Hub
Bergenfield, New Jersey.....Le Jay Shoppe
Binghamton, New York .....David's
Birmingham, Alabama .....New Williams
Boise, Idaho.....C. C. Anderson
Boston, Massachusetts .....Filene's
E. Boston, Massachusetts .....Ann's
S. Boston, Virginia .....Lantor's
Bridgeport, Connecticut .....Nyden's
Bristow, Oklahoma .....Globe
Bristol, Virginia .....Parks Belk
Brockton, Massachusetts .....Storey's
Bronx, New York .....Eaton's
Brooklyn, New York....Claire's Dress Shop
Brooklyn, New York .....Goldstyle Shop
Brooklyn, New York .....Martin's
Brunswick, Georgia .....Altman's
Buffalo, New York.....J. N. Adams & Co.
Burlington, North Carolina..Bason & Bason
Burlington, Vermont .....Irving's

Champaign, Illinois .....Robeson, Inc.
Charleston, South Carolina....The Bandbox
Charleston, West Virginia .....Diamond's
Chattanooga, Tennessee....Claudia Shoppe
Chester, South Carolina .....Georgia's
Chicago, Illinois .....Chas. Stevens
Cincinnati, Ohio .....Shillito's
Clarksburg, W. Va. .....Parson Souders
Clayton, Missouri .....Wolff Apparel Co.
Cleveland, Ohio .....Higbee's
Clinton, North Carolina .....The Town Shop
Columbia, South Carolina..Berry's on Main
Columbus, Georgia .....Matthew's
Columbus, Mississippi .....Ruth's
Columbus, Ohio .....Rike Kumler
Concord, North Carolina .....Smart Shop
Conneaut, Ohio .....Lovely Lady Fashion
Cullman, Alabama .....Carl Steifelmeyer

Dallas, Texas .....E. M. Kahn & Co.
Dayton, Ohio .....Rike Kumler
Daytona Beach, Florida.....Linden's Vogue
Decatur, Illinois .....Newman's
Denver, Colorado .....Neusteter's
Des Moines, Iowa .....Wolf's
Detroit, Michigan .....B. Siegel
Detroit, Michigan .....Zell's
Donalsonville, Georgia .....Dot & Nez
Dothan, Alabama .....Blumberg's
Douglas, Georgia .....The Fashion Shoppe
Durham, N. C.....Ruth Gordon's Fashion

Eau Claire, Wisconsin....The Fashion Store
Elizabeth, New Jersey .....Haskell's
Elizabethton, Tennessee .....Arnold's
Elmira, New York.....S. F. Izard's
El Paso, Texas .....Given's
Ensley, Alabama.....Goldstein & Cohen
Eufaula, Alabama.....Roberta Dress Shop
Evansville, Indiana.....Schear's Dept. Store

Fairmont, W. Va. .....Francis Dress Shop
Fall River, Mass. .....Angie's Fashions
Fitzgerald, Georgia .....Friedlander's
Florence, Alabama .....Kreisman's
Fort Payne, Alabama .....Campbell's
Fort Wayne, Indiana .....Wolf & Dessauer
Fort Worth, Texas .....Striplings
Framingham, Mass.....The New York Store

Gadsden, Alabama .....Hagedorn's
Galax, Virginia ....Claire's Fashion Shoppe
Georgetown, S. C. .....Carter's, Inc.
Glen Rock, New Jersey..Glentowne Apparel
Greenville, Mississippi .....Sam Stein
Greenville, North Carolina .....Brody's
Greenville, S. C. .....Meyers Arnold
Greenwood, Mississippi .....Fountain's

Harlan, Kentucky .....Kregar's
Hartford, Connecticut .....Steiger's
Harvey, Louisiana .....Raymond's
Hickory, North Carolina .....Melville's
High Point, North Carolina.....Friedman's
Homewood, Alabama .....The Vogue
Houston, Texas .....Krupp & Tuffly
Howell, Michigan .....Ruth's Apparel
Huntington, West Virginia .....Belle's
Huntsville, Alabama .....Willa M. Brown

Jackson, Mississippi .....Kennington Co.
Jackson, Tennessee .....Tuchfeld's
Jacksonville, Florida.....The Vogue Shops
Jennings, Missouri .....Famous-Barr
Jersey City, New Jersey.....Ann Jean's
Jersey City, New Jersey.....Hilda Freedman

Kansas City, Missouri .....Macy's
Keene, New Hampshire .....Carolyn's
Kenmore, New York .....Zellaine Shop
Kingsport, Tennessee .....Fuller & Hillman
Kingston, New York.....The Wonderly Co.
Kinston, North Carolina .....Brody's
Knoxville, Tennessee .....Colonial Galleries

Lakewood, Ohio .....Carson's
Laredo, Texas .....Varden Shop
Laurel, Mississippi .....Carter-Heide
Lawrence, Massachusetts .....Colonial
Lawrence, Mass.
DuBarry Dress & Bridal Shop
Lawton, Oklahoma .....Dixie Store
Lebanon, Tenn. .....Mary Lee's Style Shop
Leland, Mississippi .....Jacob's
Lewiston, Maine .....Ward's
Lexington, Kentucky .....Martin's
Little Rock, Ark.....Pfeifer's of Little Rock
Los Angeles, California .....May Co.
Louisville, Kentucky .....Byck's
Lumberton, N. C. .....The Fashion Bar

Macon, Georgia .....Stephen's
Madison, Tennessee .....Mary Nell Shop
Manchester, New Hampshire ....Pariseau's
Marianna, Arkansas..Panich Specialty Shop
Mayfield, Kentucky .....Jeanne Elliot
McMinnville, Tennessee .....Cook's
Memphis, Tennessee .....Landres Co.
Meridian, Mississippi .....The Vogue
Miami, Florida .....Jordan Marsh
Mobile, Alabama .....Gayfer's
Monroe, Louisiana .....Style Shop
Montgomery, Alabama .....Alex Rice
Montpelier, Vermont .....Winifred's
Moultrie, Georgia .....Friedlander's
Mt. Airy, North Carolina..Leon's of Mt. Airy
Mt. Kisco, New York .....Ita Dwyer's
Mt. Pleasant, Tenn.
Jones' Department Store
Mt. Sterling, Kentucky .....Oldham's

Natchez, Mississippi .....Famous & Price
Newberry, South Carolina ....The Fashions
Newport News, Va.
Broadway Department Store
Newport, Vermont .....Ed. Needleman
New Bern, N. C. ..... The Fashion Center
New Britain, Conn.
Raphael's Department Store
New Brunswick, New Jersey.....Style Shop
New Haven, Connecticut....Edward Malley
New Orleans, Louisiana....Maison Blanche
Nogales, Arizona .....La Ville de Paris
Norfolk, Virginia .....Dorothy Frocks
North Bergen, New Jersey.....Fanrose, Inc.
Norwich, Connecticut .....La France Shop

Oklahoma City, Okla. .....Peyton-Marcus
Orangeburg, South Carolina .....Mim's
Owensboro, Kentucky .....Virginia Arnold
Oxford, North Carolina .....Fox's

Panama City, Florida .....Adorable Shop
Parkersburg, West Virginia .....Dils Bros.
Passaic, New Jersey ....Marianne Fashions
Pensacola, Florida .....Sam's Style Shop
Peoria, Illinois .....Block & Kuhl Co.
Petersburg, Virginia ....Rucker-Rosenstock
Philadelphia, Pennsylvania .....Sach's
Phoenix, Arizona .....Kody's
Pittsburgh, Pennsylvania .....Kaufman's
Portland, Me. .....Porteous-Mitchell-Braun
Port Washington, N. Y...Eunice Dress Shop
Portsmouth, Virginia .....The Famous
Providence, Rhode Island....Evelyn Owens

Raleigh, North Carolina .....Hudson Belk
Rayne, Louisiana .....Elda's
Richmond, Virginia .....La Vogue
Richmond, Virginia .....Thalheimer's
Roanoke, Virginia .....Kann's
Rochester, New York .....Kroll's
Rocky Mount, North Carolina.....Coplon's
Rome, New York .....Nelson's
Rutherford, New Jersey .....Emily's

Salt Lake City, Utah .....Auerbach Co.
San Antonio, Texas .....Siegel's
Savannah, Georgia .....Lady Jane, Inc.
Schenectady, New York .....Wallace Co.
Selma, Alabama .....Rothschild's
Seminole, Oklahoma .....Vogue
Sharon, Pennsylvania .....Sharon Store
Shawnee, Oklahoma .....Green's
Sheffield, Alabama .....Glad-Beth Shop
Shreveport, La.
Robert Marcus (c/o M. Levy)
Spartanburg, S. C. .....Belk Hudson Co.
Springfield, Illinois .....Meyers Bros.
Springfield, Massachusetts .....Burnam's
Springfield, Ohio .....Hoenig's
Statesboro, Georgia .....Tille's
St. Albans, Vermont .....Ann's
St. Louis, Missouri .....Famour-Barr
St. Petersburg, Florida .....Viola Todd
Sumter, South Carolina .....The Capital
Sylvania, Georgia .....Minkovitz
Syracuse New York .....David's
W. Seneca, New York .....Pat's Fashions

Tallassee, Alabama .....Romak Style Shop
Tallahassee, Florida .....Annette's
Talledega, Alabama .....Goldberg & Lewis
Tampa, Florida .....Raul Vega
Thibodaux, Louisiana..Bonnie's Dress Shop
Thomasville, Georgia ....The Fashion Shop
Tifton, Georgia .....Fashion Shop
Toledo, Ohio .....David's
Trenton, New Jersey .....Lit Bros.
Troy, New York .....Denby Stores
Tucson, Arizona .....College Shop
Tulsa, Oklahoma .....Froug Co.
Tuscaloosa, Alabama .....Pizitz
Twin Falls, Idaho .....C. C. Anderson

Union City, Tennessee .....Libby's
Utica, New York .....Frank T. Howard

Vicksburg, Mississippi.....The Style Shop

Wallingford, Connecticut .....Smart Shop
Washington, District of Columbia..L. Frank
West Palm Beach, Florida .....Norman's
Wheeling, West Virginia .....Horne's
Wichita Falls, Texas .....Peyton Marcus
Wichita, Kansas .....Murray's
Wilmington, Delaware .....Braunstein's
Wilmington, North Carolina..Mademoiselle
Winchester, Tennessee .....Russell's
Worcester, Massachusetts .....Elaine's

Yonkers, N. Y. ....Edythe Joyce Dress Shop
Youngstown, Ohio .....Straus-Hirshberg

Discoveries in beauty:

de-winterizing skin

Twenty-four-hour service for a face—accomplished by Plus 30 Cream and Plus 30 Lotion, for night and day, respectively. Both contain revitalizing estrogen hormones, lubricants, and other benefits, in concentrated form. By Bonne Belle; $5* for cream, $3.50* for lotion; at Altman's.

A new skin in six treatments—each with two objects: to remove dead skin particles, beautify new skin underneath. Called Peau Neuve, this comes in six small vials, one to be used every other day for twelve days. The liquid is massaged lightly into the skin, until a light masque is formed; then skin flakes are removed. Result: finer skin texture, a fresh bright look. $15 at Ella Baché, 24 E. 55th St., New York 22.*

After the cold wind and the warm—a moisturizer for skin that shows dryness. This, a liquid called Lanolin Plus, that's applied *warm* and massaged into the face. (Warming process: hold bottle under hot water faucet.) The excess is tissued off, and another light coat can be left on overnight. $1* at Gimbels.

For the skin of a dieter (skin that's been drying, perhaps, due to decreased fat intake)—a new cream called Abunda, that contains hormones, rich oils, vitamin A. This cream helps to plump up the skin, cushion out tiny lines. By Dorothy Gray; $7.50 at Altman's.*

Esoterica, a quick-vanishing cream, repairs weather damages—freckles, discolouration—on face or hands. This contains lanolin, cocoa butter, skin-whitening ingredients. $2* for 3 oz., at Arnold Constable.

News for Noxzema fans: Noxzema Skin Lotion that cleans, moistens, refreshes. For day or night; 89c*, Bloomingdale's.

*PLUS TAX


MEET MR. MORT



TOM WIEF

high noon on nob hill . . . high time for a stroll in the gentle spring suit. three-piece mayflower wool pincheck tweed. beige or grey. by NOB HILL of california. 119.95. sizes 8 to 16.

only at JOSEPH MAGNIN san francisco, northern california, nevada

yours...

Eska®

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Left: #5866 alternates Baby Alençon and embroidery, $3.95.

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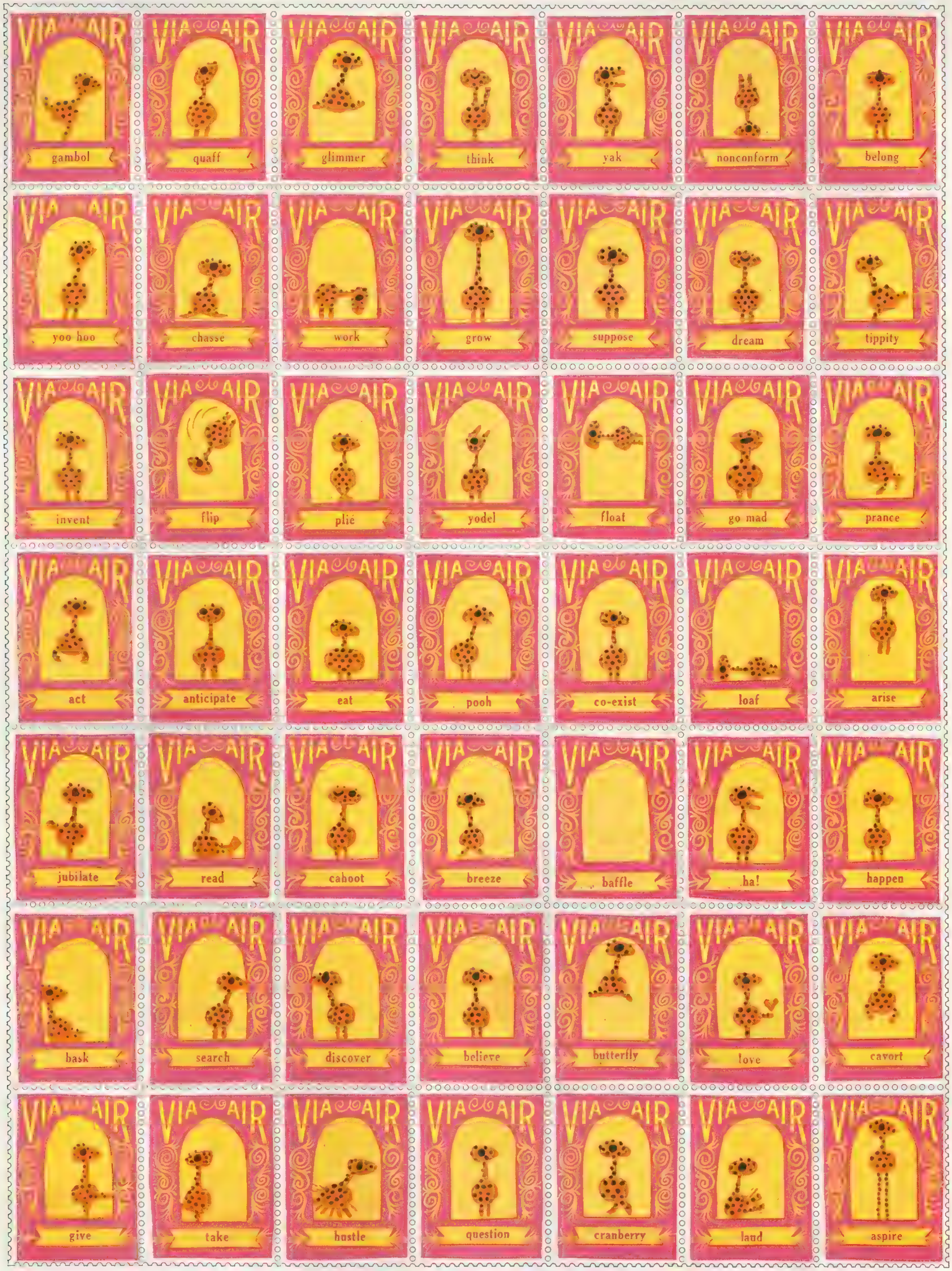
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Good American cooks—all Indians

BY YEFFE KIMBALL

"The tomato is edible." When Mrs. Antrobus said this in Thornton Wilder's play, *The Skin of Our Teeth*, she was actually repeating a discovery made by American Indians. To the tomato fact she might have added—had she been in full feather with the Indian past—that Indian cooking, aside from being the basis of western United States cookery, has a little-known native elegance. It produced, among other dishes, such splendid, unprimitive food as game fowl stuffed with mussels, wild rice, and pecans. In some cases—using pumpkin to make soup, for example—Indian cuisine coincides in a wild and unexpected way with the French, who use pumpkins to make soup.

The use of such basics as corn, squash, cocoa, maple sugar, tapioca, walnuts, melons, peanuts, and vanilla came to American settlers from the American Indians, including the great Iroquois tribes and the Indians of the Rio Grande Valley. Some Indian cooking led to the New England clam bake (layer of corn, layer of clams, layer of corn, et cetera, baked overnight on red hot stones), to Boston baked beans, corn flakes, succotash, johnnycake—even popcorn which practically led to that American institution, the movies.

TURKEY WITH MUSSELS, WILD RICE, PECANS
(From the Ojibway of the Great Lakes Country)

14-16 pound turkey
1 cup wild rice
Turkey giblets
1 dozen mussels, clams, or oysters
2 eggs
½ cup chopped pecans or walnuts
¼ cup chopped onion
1 teaspoon salt
½ teaspoon each: orégano, celery salt, marjoram, and coarsely ground pepper
¼ teaspoon each: fennel and nutmeg
Yellow corn meal

Singe the turkey and wash its inside cavity. For the stuffing: wash the wild rice well, then drop into rapidly boiling salted water and cook for 6 minutes. Remove from heat, but let rice remain in water until it cools. Meanwhile, cut up turkey giblets fine. Mix in chopped mussels, eggs, chopped nuts and onion. Now add the drained, cooled rice and seasonings. Stuff the turkey. Truss, pat all over with yellow corn meal, and begin baking, uncovered, breast side down on a rack, in a hot oven, 450° F. After 15 minutes, turn heat to 300° F. and continue roasting 25 to 30 minutes per pound or until tender (the leg joint will be quite flexible). Serves 10.

APPLE GRAVY

Turkey drippings
½ cup apple juice
2 tablespoons yellow corn meal

Stir the corn meal into the turkey drippings and heat on top of the stove, stirring constantly, until mixture begins to thicken. Then stir in apple juice. Continue heating and stirring until entirely blended and thickened.

Green peppers were as important to the Indians as they are to us today. More so, perhaps, because the Indians not only used them to enhance the flavours of stews and soups, but also served them as a vegetable, roasted or marinated. Mellow and sweet from a slow roasting or tart from a dressing in herbed vinegar, peppers make a wonderful accompaniment for beef and lamb.

BLACK BEANS WITH GREEN PEPPER

1 pound black beans
1 green pepper
2 onions, chopped
2 bay leaves
1 clove garlic, minced
2 teaspoons salt
½ cup olive oil
¼ teaspoon orégano

Boil the black beans until soft, then mash half of them. Brown the chopped onions and minced garlic slightly in the olive oil. Stir in all other ingredients and cook together

(Continued on page 79)

GOOD AMERICAN COOKS

(Continued from page 78)

slowly for about 30 minutes. Serve over white rice seasoned with a little garlic and onion. Makes 4 to 6 servings.

Pumpkins to us are for pies and jack-o'-lanterns. Indians, however, simmered them into rich soups or baked them with butter to be eaten as a vegetable. Both recipes are easy to make in your own kitchen.

PUMPKIN SOUP

(From the East Powhatan tribes of Virginia; Pocahontas belonged to this tribe.)

1 small pumpkin
1½ cups water
3 cups milk
2 tablespoons brown sugar
1½ teaspoons salt
1 teaspoon marjoram
½ teaspoon each pepper, savory, nutmeg, and cinnamon
1 tablespoon butter

Peel the pumpkin, halve, scoop out the seeds and discard them. Cut the pumpkin meat into chunks and simmer, covered, in the 1½ cups water until tender. Purée. Add the milk to the purée and stir in seasonings and brown sugar. (If you like a richer soup, substitute 1½ cups cream for 1½ cups of the milk.) Heat, and just before serving, add the butter. Makes about 6 servings. This is a one-dish luncheon.

BAKED PUMPKIN

1 medium-sized pumpkin
Butter
Salt
Coarsely ground pepper
Nutmeg

Cut the top off the pumpkin and clean out all seeds. Place the pumpkin on a baking sheet, dot the inside with butter, then sprinkle with salt, coarsely ground pepper and nutmeg. Bake the pumpkin in a very slow oven, 250° F., for about 1½ hours or until the flesh is tender. Cut off chunks (it separates easily from the skin) and serve as a hot vegetable. Makes about 6 servings.

Chili, although it has been seriously maligned and debased in the hash houses of the Southwest, is, in its proper Indian form, a marvellously satisfying supper dish. It is always served, incidentally, at the harvest feasts of cliff-dwelling tribes of the Southwest.

GREEN PEPPER CHILI

(From the Pueblo people)

3 pounds lamb, cut in 1½" cubes
4 cups hominy (or chick peas)
10 green peppers
3 onions
2 cloves garlic
1 tablespoon salt
½ teaspoon pepper
1 whole chili
2 teaspoons orégano
½ cup chopped parsley

Soak the hominy or chick peas (or a mixture of 2 cups each hominy and chick peas) overnight in cold water. The next day, brown the cubed lamb in a large kettle using bacon fat or other shortening to grease the pan. Add the hominy and 1 quart of the soaking water. Quarter the green peppers and add, seeds and all. Now chop the onions and mince the cloves of garlic. Stir into the chili along with the seasonings and parsley. Simmer altogether, covered, for 1½ to 2 hours or until lamb and hominy are tender. You can substitute beef for the lamb if you prefer its flavour. Makes about 12 to 15 servings (serve what you need, then freeze the rest to enjoy later).

MARINATED PEPPERS

6 green peppers
⅔ cup olive oil
⅓ cup vinegar
1 clove garlic
½ onion, sliced
½ teaspoon ground basil
¼ teaspoon each: salt and pepper
1 bay leaf, crumbled

Wash the peppers. Spear with a fork and sear over an open flame (you can broil them in the oven) until skins are black. Run under cold water and slip off charred skin. Break peppers (seeds and all) into a bowl. For the dressing: combine oil, vinegar, and seasonings in a shaker jar. Pour over peppers and let marinate for at least 30 minutes. Makes 6 servings.

To the American Indian corn was sacred and protective . . . although perhaps not always efficient. They "drew the line of corn" before their villages to protect themselves from the Conquistadores; used it in blessing children; and the Hopis, when they loosed sacred snakes to "go back to earth and bring rain," always sprinkled them first with corn meal. The impressive ritual of the corn dance can still, as a matter of fact, be seen every year in the seventeen Pueblos of the Southwest country. . . . Ritual aside, however, corn was the American staff of life for both Indians and European settlers. From it were developed the two following Indian dishes:

(Continued on page 80)



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GOOD AMERICAN COOKS

(Continued from page 79)

DRIED BEEF AND CORN SOUP

(From the Plains Indians, usually the Sioux)

3 cups dried corn
½ pound chopped, dried beef
1 green pepper, finely chopped
¼ cup chopped parsley
2 teaspoons salt
½ teaspoon pepper
¼ teaspoon basil
¼ teaspoon savory

Soak dried corn overnight in 1 quart cold water. (If you are unable to buy dried corn, you can dry your own by cutting the corn from the cob, spreading the kernels out on a large tray, and setting them in a very slow oven, 275° F. This will take some time, so stir the corn from time to time. And don't try to rush the procedure. Only the slow-dried corn has a rich, nutty-sweet flavour.) After the dried corn has soaked overnight, boil it in its soaking water for 1 to 1½ hours or until tender. Add the dried beef, green pepper, parsley, and seasonings. Simmer until the beef is tender. Makes about 10 servings.

BAKED FISH WITH CORN MEAL STUFFING

(From the river valley tribes)

1 shad or trout
½ cup yellow corn meal
1 sole (or other mildly flavoured small fish)
1 cup boiling water
1 teaspoon salt
½ teaspoon pepper
¼ cup chopped fresh mushrooms
¼ teaspoon savory
¼ teaspoon marjoram
¼ cup chopped walnuts

Prepare shad or trout for baking: clean, bone, and sprinkle inside with a little salt. To make the stuffing, pour boiling water over the corn meal and stir until all water is absorbed. Add ½ cup chopped fresh sole (the rest you can save for another meal). Mix in all other ingredients. Stuff fish and skewer or sew edges together. Bake, covered, at 300° F. for about 1 hour. Makes 6 servings.

MEAT OR FISH FRITTERS

1 pound ground beef or 2 cups chopped, boned fresh fish
1 red onion, finely minced
½ teaspoon orégano
1 teaspoon salt
½ teaspoon pepper
1 cup yellow corn meal
2 cups boiling water
Dry corn meal

Mix together ground beef or fish with onion and seasonings. Pour boiling water over 1 cup yellow meal and stir until all the water is absorbed. Roll meat or fish mixture into balls, then coat well with the corn meal mush and roll lightly in dry corn meal. Fry in deep fat until golden. Makes about 6 servings.

Indian desserts were fruits, garden-fresh in season or dried during the winter months. A very special sweet was sugared fruit, lightly glazed with melted maple sugar so that the flavours mingled.

MAPLE SUGARED FRUITS

(From the Mohawk tribe)

1 package dried fruit (peaches or apricots)
3 cups sliced or fresh fruit (apples, peaches, pears, or any of your favourites)
2 cups melted maple sugar

Dip dried fruits, or fresh, into maple sugar that has been melted in the top of a double boiler. If you slice fresh apples, peaches, or pears, dip them first into orange juice to prevent discolouration. Then set aside until sugar hardens. Makes about 6 servings.

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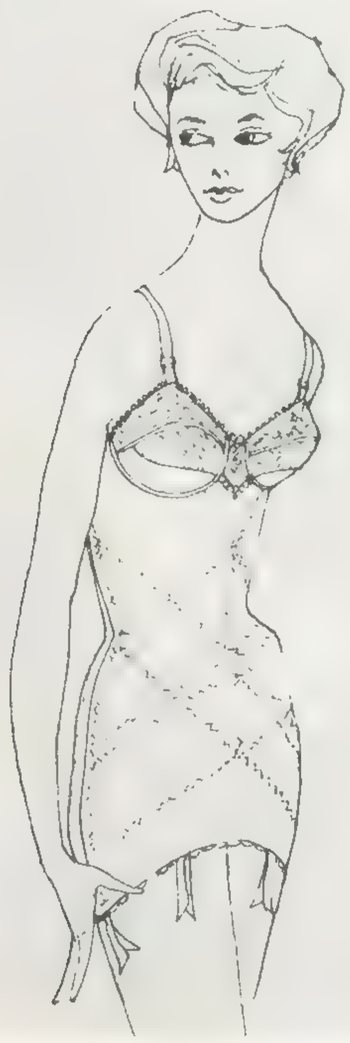
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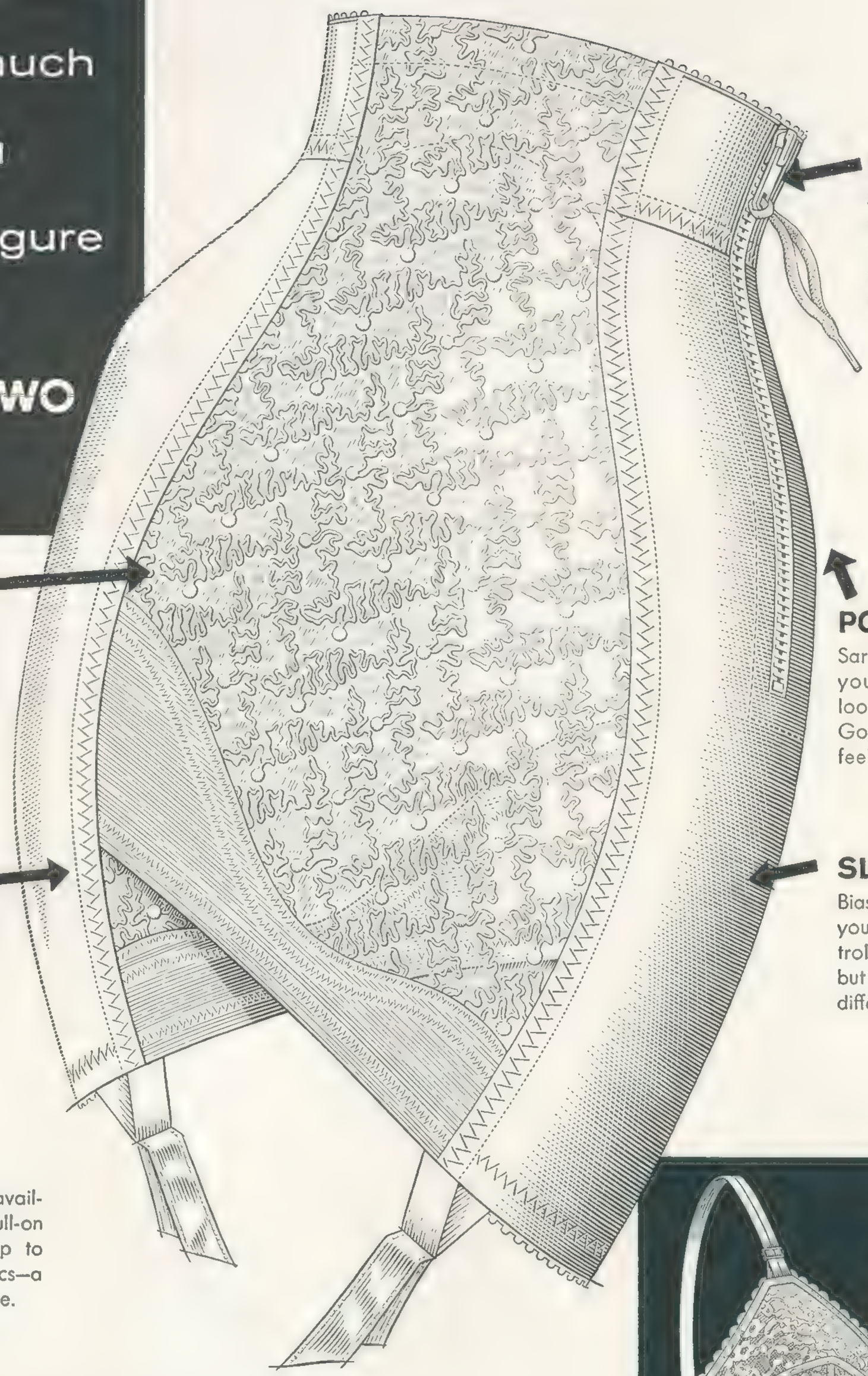


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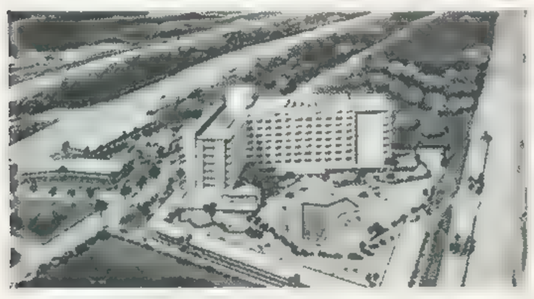
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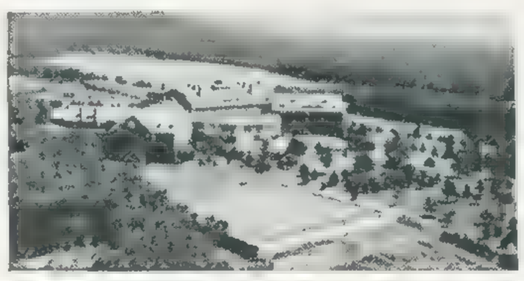
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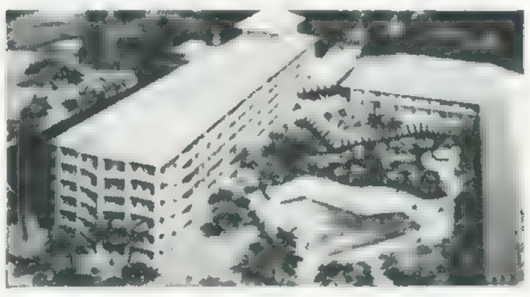
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Slightly higher on West Coast. Hat—Mr. John

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Summer vacation and study for girls 13-19 on spacious Newport, R. I. estate. Music, Art, Drama. Secretarial. High school subjects. Riding, swimming, tennis. Delightful social life. **Mrs. George Waldo Emerson, Box 43-DD, Northampton, Mass.**

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"A Summer on the Range"

Happy campers keep coming back to this 40,000 acre Western cattle ranch. Riding every day, roundups, rodeos, all sports. Swimming pool, crafts. Caravan trip thru scenic Southwest. Social program, ranch chores. Cool, dry climate. Coed—ages 9-17. 28th yr. Also winter school.

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Boys' & Girls' Camp

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Four age groups; separate cabins and programs. Swimming, canoeing, sailing, tennis, baseball, dramatics. Mountain & canoe trips. Wide choice of activities, hobbies. Careful supervision. 38th Season.

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Self reliance developed. 4 age groups 7-17. All sports, crafts. Pioneer trips for older boys. Daily sailing on 14 mile lake. International group. Inclusive fee. 40th year. Quaker leadership. **Mr. & Mrs. C. V. Paxson, Penns Park, Buck Co., Pa.**

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Nationally recognized sailing, motorboating program. 100 sail, motorboats, cruisers. Sailing masters, captains, expert staff of 125. 58 buildings. Ocean fishing. Safe. All sports. Boys 7-17. Catalog. **Wyatt Taylor, Director, Dept. E, Arapahoe, North Carolina.**

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All Land Sports. Sailing. Water Skiing. Pack Trips. Canoe, Houseboat Trips. Mature Staff. Excellent food. 30th Season. Booklet. **Dr. and Mrs. Don V. Broadbridge, 42 Edgemere Rd., Grosse Pointe Farms, Mich.**

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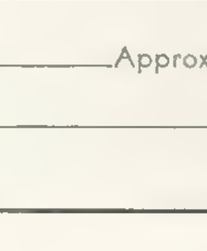
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V-92 DeKoven Hall, Delafield, Wisconsin

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Directors of the camps listed in this issue will be glad to send you their literature. If you would like to consider additional camps, please fill in the coupon below and mail to Vogue's Camp Bureau, 420 Lexington Ave., New York 17.

Name_____

Address_____

Son_____ Daughter_____ Age_____

Type of camp preferred_____

Location_____ Approximate fee_____

Special interests_____

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Girls 12-16. Caravan camping at spectacular sites in New Mex. & Utah. Archeological digging. Indian ceremonials. Riding at base camp in Zuni Mts. 8th yr. 22 girls & 5 leaders. Also boys' groups. **Hillis L. Howie, 534 Woodleaf Ct., St. Louis 22, Mo.**

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Girls' Camps

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"Sunny Woodland," 53rd Yr. Cornish, Me., in famed Sebago Region. 80 girls 6-18. Program individually scheduled each day. Weekly reports to parents. Riding, water & land sports, dancing, trips. **Mr. & Mrs. C. C. Peterson, 81-K Winslow Rd., Waban, Mass.**

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All activities on Land & Water, also Ceramics, Dramatics, Dancing, etc. under warm-hearted women of culture and competence. Friendly atmosphere. **Mr. Abraham Mandelstam, M.A., 40 W. 72nd St., N.Y. 23.**

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In heart of White Mts., Eaton Center, N. H.

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WAUKEELA CAMP

ALOHA CAMPS

Fairlee, Vermont



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Aloha Hive for girls 7 to 12
Lanakila for boys 7 to 14
Tennis, swimming, canoeing, sailing, mountain & canoe trips, archery, crafts, dramatics, music, riding. Counselor Training for older girls. Catalogs.

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On a Bay of Lake Champlain in Vt. Girls 6-17.

41st season. Riding for every girl every day—wonderful trails—own stable. Sailing, swimming, canoeing, water skiing, tennis, archery, riflery, crafts, dramatics, dance. Separate division for girls under 10. Give age. Booklet.

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Girls' Camps

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Summer of fun on Cape Cod. All salt water sports, sailing, swimming. Riding, archery, tennis, crafts, music, dancing, dramatics. Trips. Log cabins in spicy pines. Ages 5-15, 4 groups. 44th yr. Catalog.
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Catholic camp for girls 6-17 at Hinsdale, Mass. Complete sports program with music, drama, dance. Riding, golf, tennis. Private lake. Attractive log cabins. Nurse. Est. 1924. **Mrs. C. G. Sheehy, 117 Clark Road, Lowell, Mass. GLenview 9-9671.**

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In Berkshires. Girls 6-14. Fun, adventure, non-pressure program. Emphasis on riding, tennis, pioneering. All sports. Arts, crafts, music, drama. Trips. Pets. Private lake. Gardening. **AT 9-8220. Mary G. Beasley, 112 East 90th St., New York 28.**

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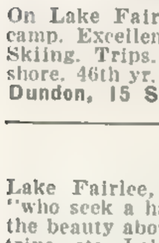
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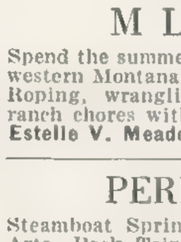
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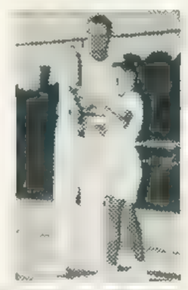
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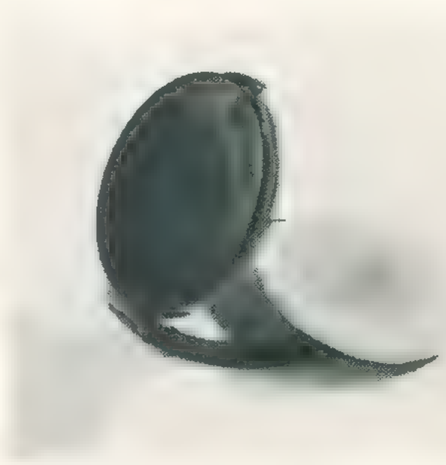
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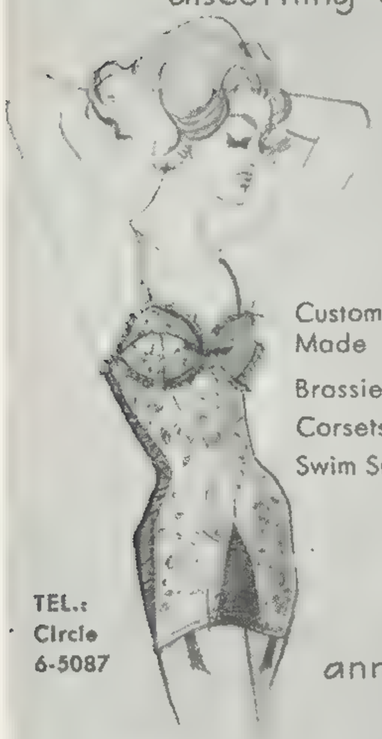
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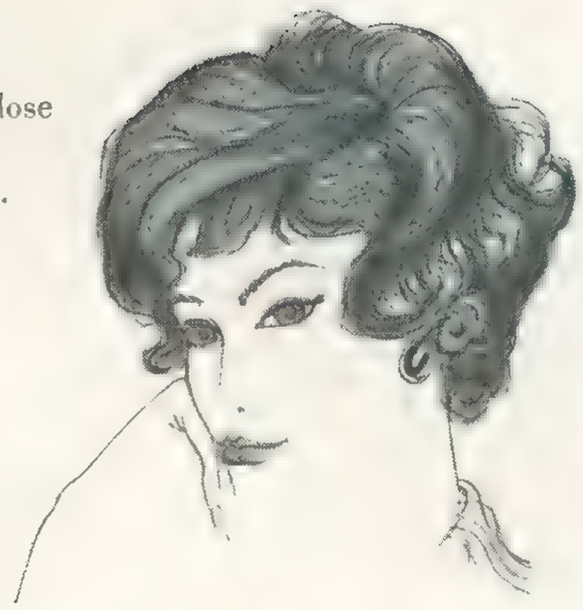
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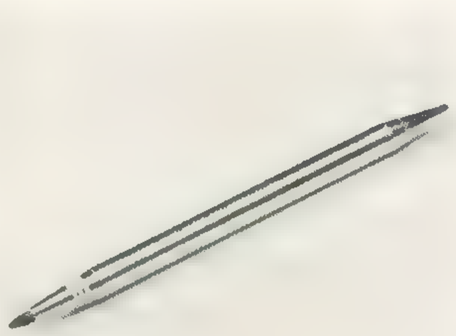
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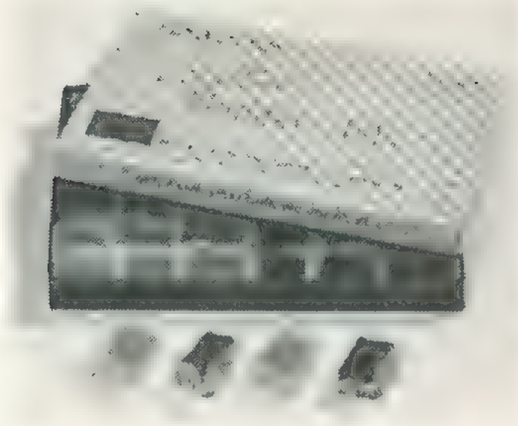


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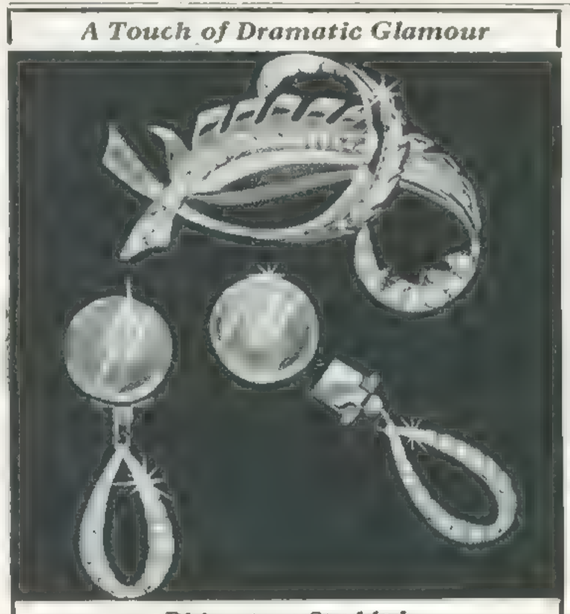
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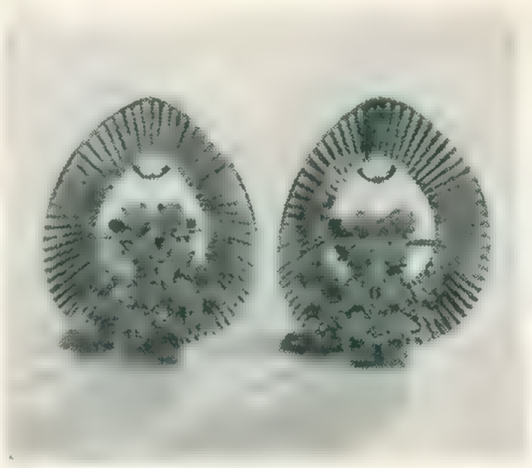
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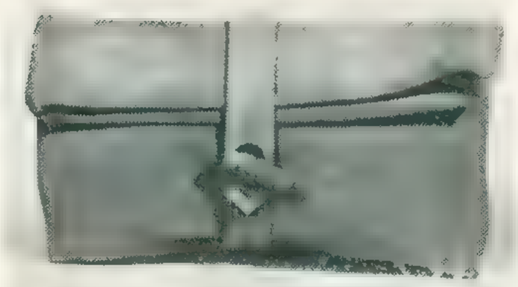
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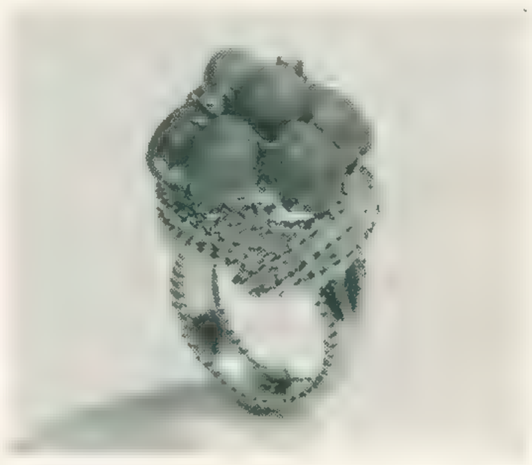
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Buckskin—not backwoodsy. Crushed beige buckskin, deliciously soft, in an envelope handbag with a leather tie closing; suède-lined pockets inside. Also in black, white. 13″ by 6½″; $12.50 ppd. Abe Silver, 1310 A Sixth Avenue, New York 19, N. Y.





Diamonds and turquoises, eight of each, are heaped apparently at random on this 14-karat gold ring—but they're held in place securely by a twist of the gold. $350 ppd., tax inc. L. Barton Brookov, 743 Fifth Avenue. New York 22, N. Y.

Non-stop shoe: pretty and slim and elegant; to wear all day. Soft black calfskin pump, hand-sewn, with a medium heel, a touch of pleating. Sizes 5 to 10½, AAA to C; also in navy blue, red, brown, tan. $39.95. Eugenia of Florence, 685 Madison Ave., New York 21.



MILTH MANN

The deepest dye. Often, a well-cut holdover from last spring can be made wearable this spring by a little freshening-up of the colour. Undoubtedly, the firm to entrust this to is B. J. Denihan, whose people are experts at this from way back. In their hands, a dress or coat can be dyed a new colour, or restored to its original one, with an absolute guarantee against shrinkage; chances are, it will look brand-new. Denihan is at 215 East 64th Street, New York 21, N. Y.

HOUND

...American market place



Grey cashmere cardigan
with white cashmere edging, a fine array of white cashmere bows (there's even a bow at the back). Sizes 34 to 42. Also in blond, red, navy blue, pink, or black. $45. Allen-Armstrong, 27 E. 60th St., New York 22.



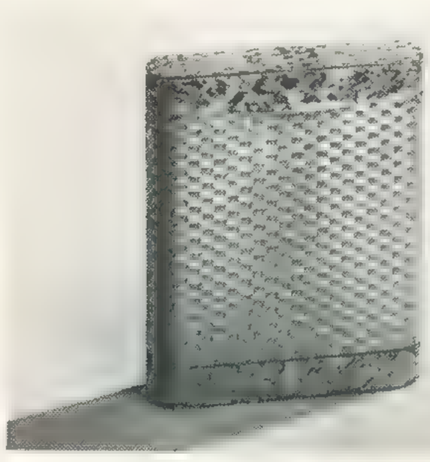
Time's a-waisting.
Tiny ball watch to wear at your belt, attached by its black silk rope. Purple enamel case, dial ½" in diameter; 17-jewel Swiss movement. Case also in yellow or rose-colour. $34.65 ppd., tax inc. E. B. Meyrowitz, Inc., 520 5th Ave., N. Y. 36.



Flowers and butterflies
in red, blue, and yellow, on white batiste place mats (19" by 13") and napkins (18" by 18"); hand-rolled border in dark blue, red, or green. Set of six place mats and napkins, $27. Emilia Bellini, 411 Park Ave., New York 22. N. Y.



Handmade pins from Nepal—
left, temple lion in white ceramic; right, ceremonial elephant in coral, turquoise. Settings of untarnishable metal. $6.50 each, $12 a pair, ppd., tax inc. Stephanies Imports, 1966 Broadway, New York 23. N. Y.



Slim golden basket
for cigarettes, imported from Italy. A charming cigarette case, 3½" by 2¾", of gilt metal strands in a basket weave; flip-top opening. $19.95. Dana, 515 Madison Avenue, New York 22. N. Y.

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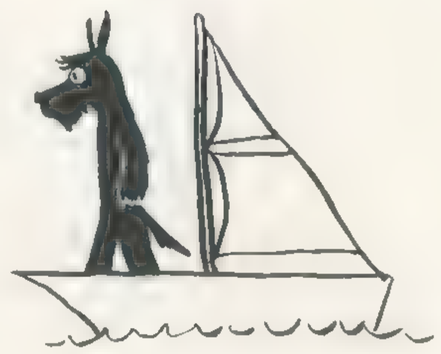
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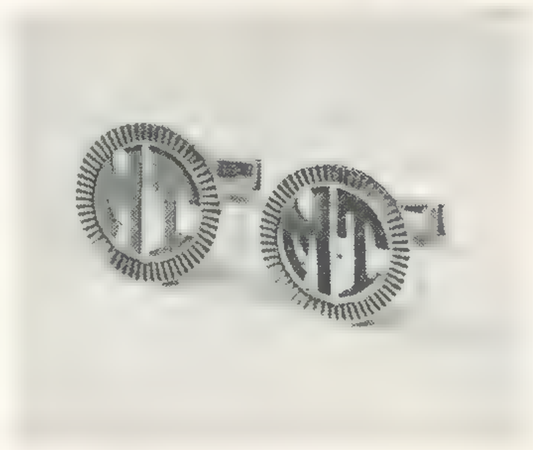
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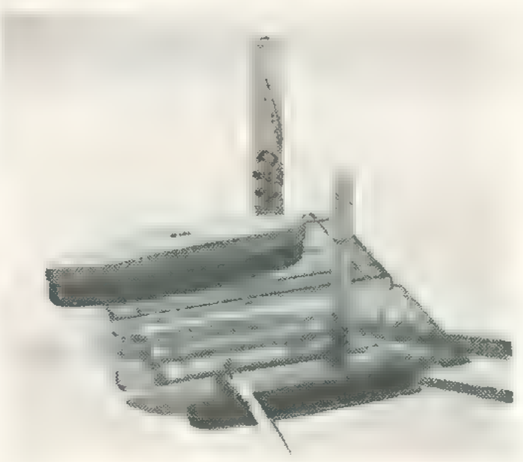


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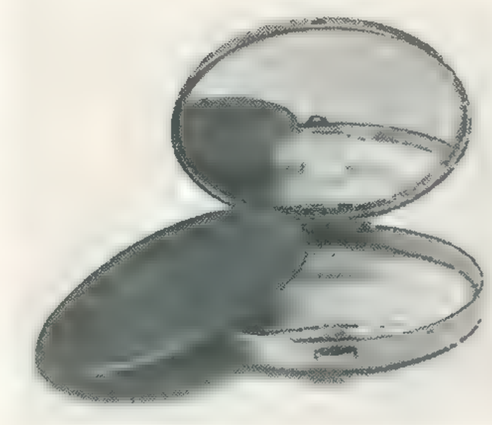


2

3



4



5

1. *Key fish.* This many-jointed gold-plated fish can be used as a key ring or worn as the key decoration of a belt. $3 ppd., tax inc. Henrietta Tischler, Box #306, G.P.O., New York 21, N. Y.

2. *Initialed sunbursts.* Fourteen-karat gold cuff links, here, each with a fluted sunburst surrounding two hand-carved initials. $44 ppd., tax inc. Americana Jewelry Co., 237 Huguenot Street, New Rochelle, New York.

3. *Twisted bangles.* Three bangle bracelets made of twisted 18-k. gold. Small, $175; large, $180; tax inc. Van Cleef & Arpels Boutique Shop, 746 Fifth Ave., New York 22.

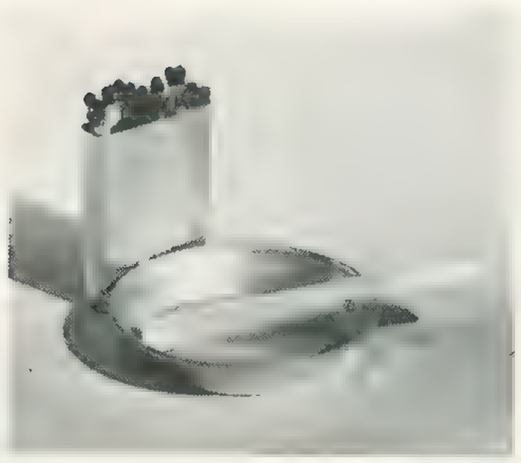
4. *On the nail.* Packaged in a plain plastic box are a nail buffer, buffing powder and polish, four emery boards, an orange stick, and a whitening pencil. $2 ppd. Mad Products Inc., 121 Seventh Avenue, New York 11, N. Y.

5. *Ovalled compact.* A smoothly pretty compact made of sterling silver; 2¼″ x 1½″. $5.50 tax inc. Tiffany, 57th Street and Fifth Avenue, New York 22, N. Y.

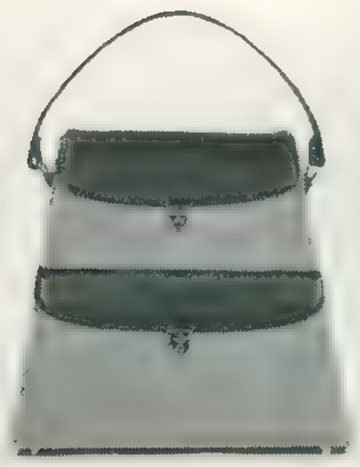
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6



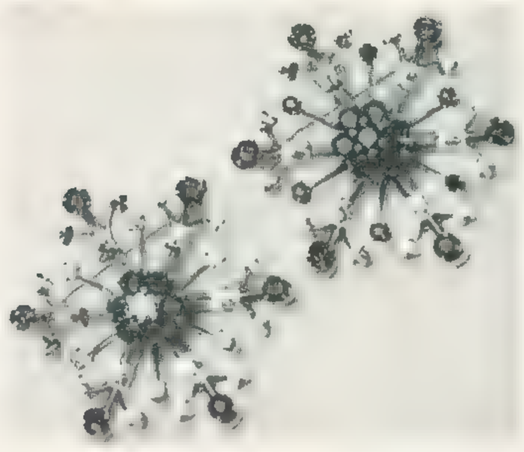
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8



9



10 MIEHLMANN

6. *Paired for smokers*—this sterling silver ash tray and attached cigarette holder. $6.60 tax inc.
Gunther Jaeckel, 10 East 57th Street, New York 22, N. Y.

7. *Duplex handbag.* A fine two-storey handbag for travel, this comes in beige canvas, brown-leather trimmed. Large, $22.50; small, $18.50; plus tax. Pat Reed Originals by Etra. At Lord & Taylor, 425 Fifth Ave., New York 18.

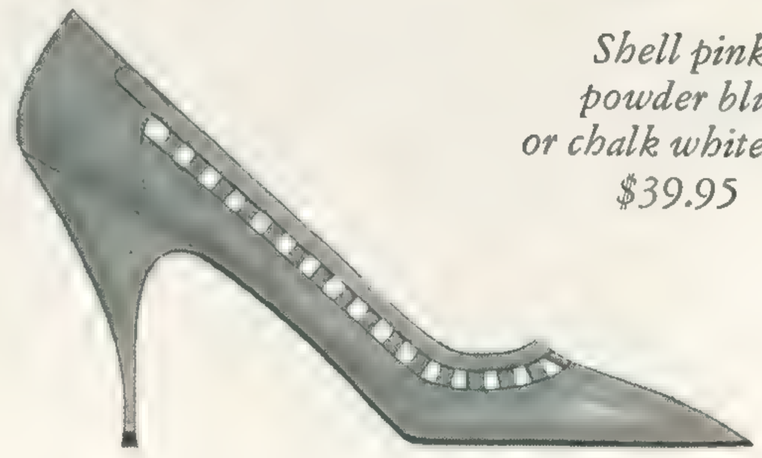
8. *Two speeds post-shampoo.* A plastic hair dryer with a stand and plastic hood, hot and cold air. In ivory, green, pink, blue, and lilac. $25.95.
By Harry Green, 1349 South Avenue, Rochester 20, N. Y.

9. *Jewel-box essentials,* these cultured baroque pearls. $50 each, plus tax. Chester Lawrence II, 38 E. 54th St., N. Y. 22.

10. *Snowflake earrings,* in 14-k. gold, scattered with sapphires ($285) or sapphires and diamonds ($575). Prices plus tax. By N. H. Shimshirian at Bonwit Teller, 721 Fifth Avenue, New York 22.

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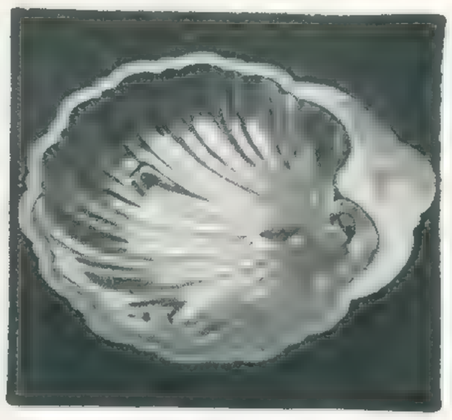
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SHOP

Fish disguise
for these salt and pepper shakers. One is sterling silver, the other sterling silver gilt. Both, 3¾" x 1¾". The pair, $35 inc. tax, ppd. Alice Marks, 36 E. 57th St., New York 22.

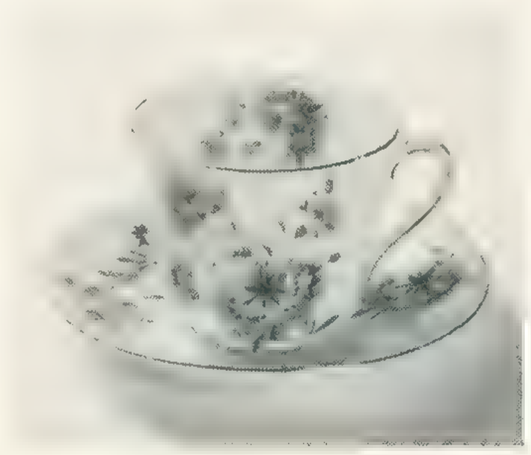




Amenhotep II,
Egyptian emperor of the XVIII dynasty, reproduced here in limestone with a pale, natural wooden base. 9" high. $8 ppd. Museum of Fine Arts, Boston 15, Massachusetts.

For child's play.
A coverall crash linen apron with red binding and a child's name hand-embroidered on the bodice. Three large pockets make room for whatever. In white, pink, or blue. Sizes 2, 4, 6. $5. Jean Gale, 535 Madison Ave., New York 22.





Coffee-fiend cup.
Here, a pint-sized cup in gilt-edged white Hammersley bone china with a blue cornflower design. With saucer, $8.50. M & M, 430 Park Avenue, New York 22.

Knife to pocket.
A stainless steel jackknife from West Germany comes in its own brown grain leather case. $2.95; 35c extra for three gilt initials on the case. Here's How Co., 95 5th Avenue, New York 3.



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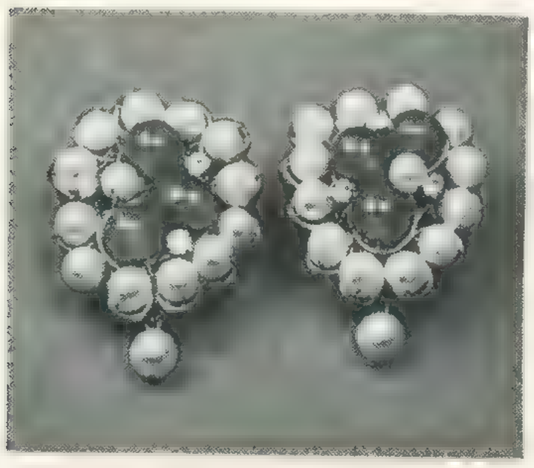
Leather restoration: Leather of any kind, in any form, will be dyed or redyed, rebuilt or refashioned by Leathercraft Process. The treatment, depending always on the article in question, begins with a thorough cleaning, works from there for complete refurbishment. Leathercraft Process, 62 West 56th St., New York 19.

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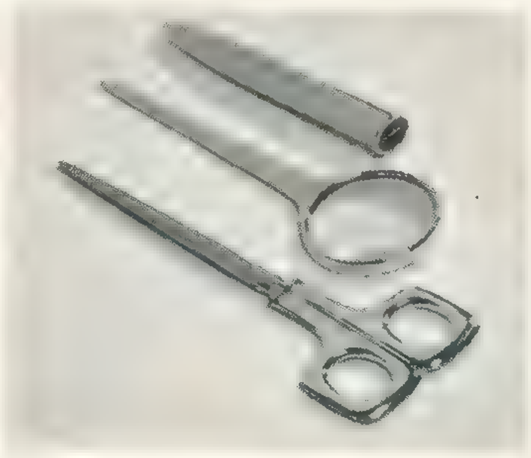
Sailing through a party
in this hand-embroidered French cotton broadcloth dress should boost the morale of any little girl. The dress is white with five marine-blue sailors appliquéd on its bodice. Sizes 2 to 3, $31.50; 4 to 6; $36.50.
Marcelle Julien.
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Clustered jewels—
cultured pearls, green beads, and a scattering of rhinestones—on these circular, 14-k. gold-plated earrings. $19.95, inc. tax, ppd.
Jenny Gruder, mail order only,
56 E. 59th St., New York 22.

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are cut in smooth domes to individual finger sizes from solid pieces of jade, brown and yellow tiger's-eye, or bright green aventurine. $25 inc. tax, ppd. International Gem,
15 Maiden Lane, New York 38.



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here, in white Wamsutta Supercale Petite Feston. Edging and a three-letter appliquéd monogram in pink, blue, green, or yellow. Twin size, $11.50; double size, $13.25; pillow case, $5.25. Kerges,
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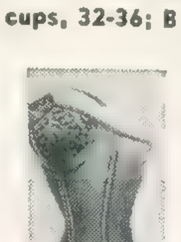
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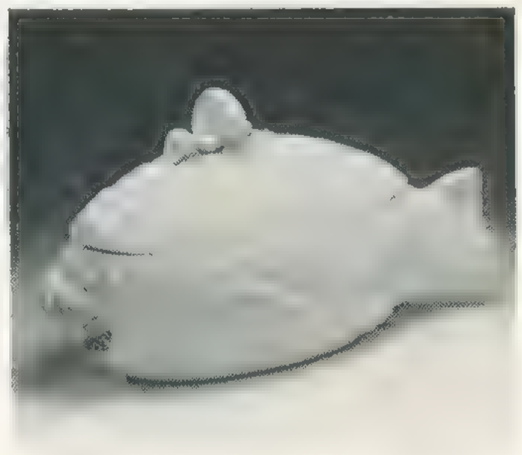
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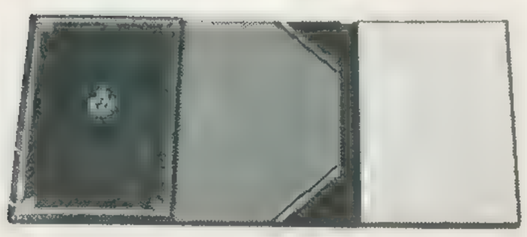
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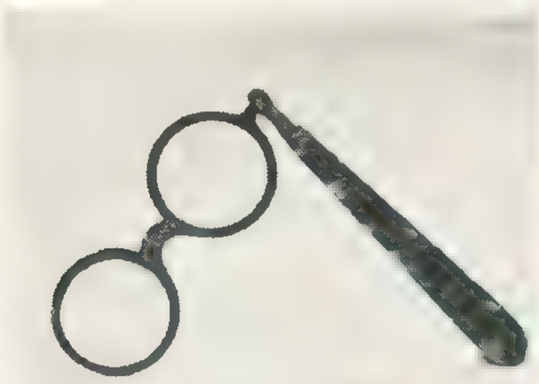
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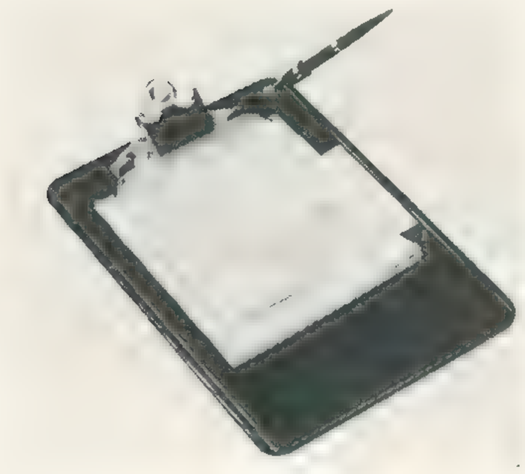
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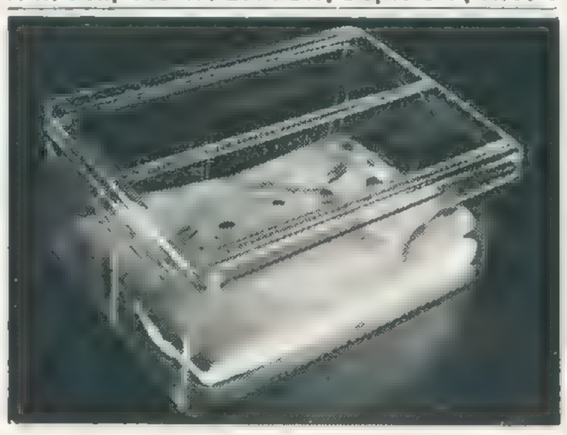
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See I. Doctor Advertisement on page 97

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For those contestants who have been notified that they are eligible to submit a thesis: choose one topic and write about it in 1,500 words or more. (Please limit size of entries to 8½ inches by 11 inches.)

1. Give your personal philosophy of "news" as found in today's newspapers and magazines. Included in your discussion should be a list of what you read, how often, and why . . . also cover the extent to which radio and TV news (reports, discussions, panels, documentaries) interest you.

2. Write a precise, as well as fresh, travel article on a country you know well.

3. Outline a College Issue of Vogue; write a lead feature for it.

4. Write a Fashions in Living feature about a house in your part of the country which would have some special interest for Vogue's readers. The interest might be historical or architectural; might be based on decorating.

5. Outline a plan for a series of features which might appear in Vogue describing the way people live in different places, how they entertain, what they wear at home, and so forth.

Mail your thesis—before midnight, March 2, 1959—to:
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Discovery in beauty: white lighting for lipstick

Of the twelve lipsticks in Revlon's new Colour Unlimited series, six are shown further on in this issue.
Each has been lightened with a thirteenth piece of lipstick news, White à la Carte.
The colours, photographed left to right on page 158, are, in this order:
Raspberry Icing, Toffee Sherbet,
Coral Vanilla, Grape Icing,
Tangerine Sherbet, Violet Icing.

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VOGUE

FEBRUARY 1, 1959



Vogue's eye view of the fashions American women won't give up

Are American women wearing new clothes? Yes. Fashions they've never worn before? Yes again. Then what won't they give up? . . . The shirt look, the little cardigan suit, the waist-placed waist, the famous American suit life. And the explanation's a snap: These fashions are the great American workables and wearables; they meet American life on its own terms—paced at a brisk clip, demanding, delightful. They've earned their place in the American scene. . . . And as for elegance, they have that, too; casual is not the only word in the U.S. fashion vocabulary. For more on this, see the next six pages. For words and pictures, for new versions of the fashions American women won't give up—see pages 128-137, 150-153, 162-165.



The way they wear a shirt . . . "The melody lingers on . . . No, no! They can't take that away from me."



Their cardigans
with dash . . .
"Our romance won't end on
a sorrowful note . . . No, no!
They can't take that
away from me."



The way they mark
their waists.
". . . though they take it
from me, I'll still possess . . .
No, no! they can't
take that away from me!"

Lyric "They Can't Take That Away From Me" Copyright © 1937 by Gershwin Publishing Corporation, New York, N. Y.





5TH Avenue Collections

With the Fifth Avenue Openings in New York a week ago, a new kind of American collection began—a pick-of-the-market show based on designs by not one, but many of the U.S. fashion greats. To the première of the Openings, a gala staged in the ballroom of the Hotel Waldorf-Astoria, an audience described as "fashion-conscious consumers" came with black tie and fanfare to see the clothes. All but a jot of the fashion in this first showing came from the ready-to-wear market, the prime satisfier in America of what one international authority calls "the divine appetite for fashion." Screened from about seventy houses by a board of eight judges, there were in the final running about a hundred and fifty fashions. For the choosing the yardstick was American elegance—the grand luxe clothes made in America, coupled with the brilliantly mass-produced sports clothes for which we are world-famous. Technically, American elegance comes out of our characteristic big-production methods, for the grand clothes of America are for the most part ready to wear, beautifully made, ravishing in a forthright way—but made by a dress manufacturer, not, as they would be in Europe, by a couturier or a dressmaker. The Collections idea, which was fathered by the Fifth Avenue Association, aims to supply new adrenalin for designing talent in precisely this area; the adrenalin—applause and recognition for American designers. . . . Sketched on the next four pages is a Vogue sampler of some of the looks from American designers previewed for the Fifth Avenue Openings. Others appear in sketches and photographs throughout this issue.

OPPOSITE: PHOTO-SWEEP OF FIFTH AVENUE FROM THE MID-TWENTIES TO CENTRAL PARK, BY FAIRCHILD AERIAL SURVEYS INC.



1 2 3 4

On 5th Avenue now

continued. 1. American convention with suits, dresses, non-conventional prints—deep red spring worsted jersey—a Washington Square-to-Central Park stretch of coat, its colour and fabric fathomable reasons why there is (or should be) one in every smart city woman's wardrobe; by Harry Frechtel. . . . 2. The *other* red coat—a raspberry colour with absolutely no amber and therefore a fine choice for the woman who likes the look of herself in "bluer" tones. The wool-and-reindeer hair here is full, soft, travel-able. Jack Sarnoff coat. . . . 3. Red textured silk in what-passes-for-a-suit the minute air conditioning comes on: the dress is a moderately shapely sheath, with short sleeves and no collar. The shorter jacket has a great deal of pleasant ease; is the kind most likely to turn up in off-5th-Avenue restaurants—around lunch time. By David Goodstein. . . . 4. The last cardigan-word in coats—an imperishably pretty pink knitted wool coat with cropped ranch-shirt sleeves. By Originala. . . . 5. A black chiffon wool serge jumper over a black-dotted white silk crêpe blouse cut with scarf streamers, sleeves right to the wrist point; and the wit to last through the day and early cocktails. Jumper and blouse by Trigère. . . . 6. Pale American tweeds, bound to stand out Rockefeller Center-ward (even with the other flowers in bloom); turquoise wool tweed, the dress, notably, sleeveless. By Larry Aldrich. . . . 7. Another of the new genre—the 5th Avenue jumper: Trigère again, the dinner jumper of black silk crêpe with enormous white embroidered organdie sleeves—ravingly pretty tabletop news. . . . 8. Clever little-silk-dress that an American woman wears when she's inclined to look pretty but not milkmaidy and wants the cosmetic effects of colour, besides—orange and yellow flower printing here. By Nettie Rosenstein. . . . 9. Yellow wool jersey coat and pull-over with a white knitted wool skirt, all with a non-conformist's attitude about suits and what "goes" in the city (more former country looks dot U.S. cities than a woman from Mars might at first expect). All, by Tiffeau & Busch. . . . 10. Black and white, charmingly timed to come out when the 5th Avenue lamps flick on—black textured silk, with white silk surah collar. By Samuel Winston. . . . *All these clothes are at 5th Avenue stores now . . . see listing, page 195.*





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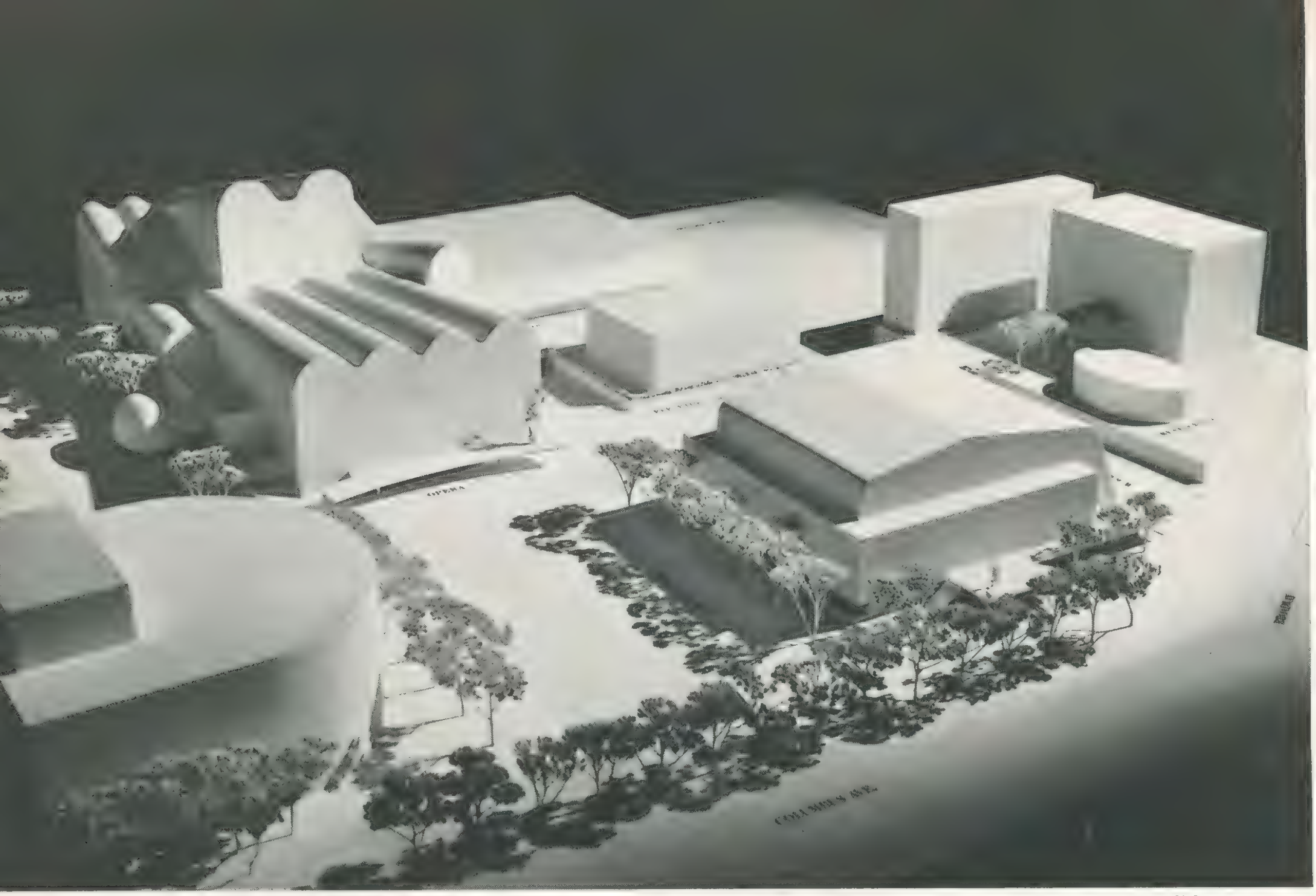


14 15 16

On 5th Avenue now

continued. 11. Bright and easeful everything of a new suit (for an everything street—shops, banks, restaurants, churches, museums all line Fifth in splendid array)—red worsted. In the jacket collar, a little bunch of chiffon ties (bunch as in bunch-of-clouds) that belong to a pink silk chiffon blouse. By Ben Zuckerman. . . . 12. Early-spring cotton suit—softly skirted dress and small but significant jacket; equipped by nature to keep a good leash on all the coatless-day activities we can think of. Grey flecked with black; the dress bodice, a fine jet-black silk. By Ben Barrack. . . . 13. Smart red city coat, vaguely mandarin. The usual button procedure is reversed here (they start *down* at the waist) which clears the way for a brilliant series of blouses, jewels. By Trigère, in needlepoint wool. . . . 14. Beautifully loosened-up shape of coat in curry wool; this is the colour that spring ambers, beiges, black would find a friend. Re the slip-into possibilities here: as easy to operate as the self-service lifts streaking up and down the Tishman Building. By Zelinka-Matlick. . . . 15. City coat resting on these laurels: clear yellow colour, great smock sleeves, and a beautifying necklace collar that rests well off the throat. By David Bellsey. . . . 16. Black and white with as much authority as any stop light on the Avenue—flared black silk dress under a silk coat woven with black and white paving-stone checks. Great American "suit" form, this by Adele Simpson. . . . 17. As much city scenery as the lions at the Library—the dress that might be two pieces but isn't: blue textured silk late-day dress here, the top lamp-shading over a rather soft skirt. By Estévez. . . . 18. Walking suit in a bright spring-blue wool, the short sleeves of the jacket shooting some clean white cuffs. A suède belt tops the widish pleated skirt. All very nautical in a Manhattan-Island way. Suit by Jack Sarnoff. . . . 19. The brand of soft uncluttered suit that we might call "little" except it's so great—on its own, all its exceptional ease showing, as here; under furs the year round. By Tiffeau & Busch in bright-blue lacy wool that's much like having your own portable air-conditioning system at work. . . . *All at 5th Avenue stores now—see listing, page 195.*





EZRA STOLLER

Up at Lincoln Square

Rising from a twelve-acre wasteland of demolished buildings on New York's West Side, and named for a square that many New Yorkers would have trouble locating now, is a magnificent new $75,000,000 center that eventually, when it is finished in 1963, will be easily located even by a visitor from Bangkok or Nijni-Novgorod. That is, if the visitor is interested in the performing arts: opera, symphonic music, the theatre, or the dance. For this group of buildings and airy, tree-lined plazas, shown in model form above, is the Lincoln Center for the Performing Arts, new home of the Metropolitan Opera, the New York Philharmonic, and the Juilliard School. Visually, the new Center will be as exciting as it is to the ear and the mind; some of America's most renowned architects—Eero Saarinen, Gordon Bunshaft, Philip Johnson, Max Abramovitz, Pietro Belluschi—are designing the individual buildings, under the overall coordination of Wallace K. Harrison, master-planner of Rockefeller Center and the United Nations Headquarters. Mr. Harrison himself is the architect of the Center's largest building, the splendid new Metropolitan Opera House, with its arched façade commanding the central plaza. In the model above, the upspringing arches of the Opera House are shown as solid masses, but in the finished building they will be glass-walled, sparkling by day, glowing with light after dark. Though all plans are still in the drawing-board stage, there seems no doubt that Lincoln Center will provide a genial setting, equipped with every modern technical resource, for the first-rank musicians, actors, and artists who will perform there, and for the estimated 3,000,000 people a year who will assemble to hear and see them. John D. Rockefeller III, president of the Center, said recently: "We hope Lincoln Center will stand, in the eyes of the world, as a symbol of our national regard for the arts and our recognition of their importance in the lives of the American people."

Opposite page: Another American designing talent fresh and un-derivative is that of Tina Leser, who designed this dress—drawing slightly on the Orient, more on her own crisp, inventive mind. A simple evening sheath of white silk, it is side-slit, cut very low at the back, girdled very high at the waist by a long, obi-like sash in red, grey, and black printed silk. About $200. Ready as of now at Lord & Taylor. HORST







New American designs:

When the new Metropolitan Opera House opens at Lincoln Square – a shape-of-things-to-come model of it is in the background, here – dresses like these will appear in its "modern baroque" interior. Like it, they're triumphs of American design.

Far left: Pure white silk chiffon dress, designed for Elizabeth Arden by Count Sarmi.

This page: White cotton brocade, stiffly carved as an Infanta's dress, huge-pouf sleeves. By Galanos, Bergdorf Goodman.



American news—the youngest capes in the world

All through the Traina-Norell collection the snappiest news was the small cape measured in inches, worn like a little suit jacket. Here two that show, besides the general fashion interest in shoulders, the youngest news since skirt hems went into their climb. *Left:* Fireman-red wool tweed with a line of starchy cape that fits almost as closely as the narrow, beautiful dress. Henri Bendel. *Right:* Black lace as crusty as bread; the cape is clipped up here to make the most of satin and rosette at the waist, one of the most beautiful new dancing-skirt shapes—controlled fullness ironed out to the sides. Bonwit Teller. Both dresses: Wanamaker's; Philadelphia; Neiman-Marcus; I. Magnin.

PALUMBO



The famous American suit life

Famous because: fashionably speaking, America runs on suit time. . . . Of course, there *are* other clothes—heavenly things to dance around in, to have dinner at home in, but, by and large, what an American woman banks on daily, often late-daily—wouldn't dream of giving up—is the presence of a really superb suit. Such as? Such as the about-to-be famous Americans on these pages. *Left:* Dress and jacket in pale-grey jersey—we've never actually computed the indispensableness of this kind of suit-look, but we'd place it somewhere at the *n*th degree. '59-isms: sleeved shirred dress; a little hop-skip smock of jacket. By Marquise, in Jasco worsted jersey; about $235. Organdie toque, by Christian Dior-New York. Both, at Saks Fifth Avenue. Suit, also at Julius Garfinckel; Evelyn Gibson, Portland. Gucci handbag and umbrella. *Right:* Cyclamen suit that needn't hide its light until spring, except perhaps—deliciously in a New Yorkish kind of climate—under a cloud of fur. This, by Zelinka-Matlick, in Anglo wool; about $90. From Bonwit Teller; Neiman-Marcus; I. Magnin; Chas. F. Berg, Portland. Helena Rubinstein Rebel Rose lipstick.

KAREN RADKAI





American suit life *continued*

Two suits, here, with the surprise of anemone colouring and new fashion-range because of it: city or country, North or South, either suit could extend an ordinary suit-day to cocktails. *Left:* Slimness, softness—gathered around the news of pale blue and a forthright belt. By Monte-Sano & Pruzan, in wool-and-silk tweed (British woollen); about $245. At Bergdorf Goodman; Frost Bros.; I. Magnin; Meier & Frank. The forward-looking hat angle now: up and back, as here. White organdie hat, by Irene of New York. The jewels from Cartier. *Right:* Another of the beautiful new ways that pale colours are coming into power this spring—in tandem. Mauve wool tweed suit, doubling its freshness (and halving the decisions in a woman's suit-life) with a pink and white blouse of silk chiffon—just a sigh of it visible through the deep collar-lines. By Ben Zuckerman; about $265. At Saks Fifth Avenue; Sakowitz; Neusteter's. Colouring to take under consideration in the light of mauve, pink: turquoise, amethysts, gold. Jewels: Van Cleef & Arpels. Elizabeth Arden's Rose Diamond lipstick.

KAREN RADKAI



American suit life *continued*

Great elegance, wearableness—American women wouldn't think of giving up one at the expense of the other. And they needn't. American suit collections make that evident year after year. *Left:* Suddenly-it's-spring kind of suit in two depths of blue wool tweed. Tabbed jacket; the skirt, as mobile as wide swingy pleats can make it. By Ben Gershel; about $185. This, at Altman's; Hudson's; Neiman-Marcus; I. Magnin. Other first-of-spring impressions (to be made in any city that's even faintly suitish): white gloves and a turban of white organdie. Hat, by Irene of New York. The jewels from Cartier. DuBarry Pink Fire lipstick, at Altman's. *Right:* Mauve woollen suit with a drawstring jacket—on both counts, there isn't a '59-ier suit fashion a woman could own. Or a more liberal one—as to fit, as to scope; there might be suit-time that can't be clocked by a look like this, but we haven't heard of it. Suit, by Jablow, in Anglo textured wool; about $190. This, at Jay Thorpe; Nan Duskin; Meier & Frank, Portland. Cuffed hat, by Emme. Gucci handbag.

KAREN RADKAI





American suit life *continued*

Opposite: Daily suit in a soufflé depth of beige-and-turquoise tweed with a charming exaggeration of collar, nicely uncomplicated shape. Other consequential dimensions: city-country, world-wide. By Lilli Ann, in looped wool; about $100. Saks 34th St.; Dayton's; The May Co., Los Angeles. Snap colour-decision to make with turquoise and beige: a turban of coral chiffon. *Above right:* Shadow-plaided charcoal-grey suit that could tick off a record number of suit-hours with cityish props like these—silky brown turban; touch of glitter; and an apricot-coloured, sashed silk chiffon blouse. Suit of Rodier wool-and-mohair, about $235; blouse about $65; turban; all: Christian Dior-New York. Saks Fifth Avenue. Suit, blouse, also at Harold's. *Directly right:* 1959 explanation of the American woman's devotion to checks. Suit with an off-the-collar-line collar, touch of smocking, non-straight straight skirt. The checks: black and white; negotiable any day, any city. By Maurice Rentner, in brushed wool; about $275. At Saks Fifth Avenue; Fifth Avenue Shop, Portland.

KAREN RADKAI







American suit life *continued*

American women are adamant on the subject of tweed, checks—won't give them up for such excellent reasons as the contents of these pages. *Opposite:* Straightforward cut of suit in blue-and-white tweed that could be the master stroke of city suit life, Seattle to New York. By Frank Gallant, in Stroock wool; about $145. Miss Bergdorf of Bergdorf Goodman; Hutzler's; Frederick & Nelson. The hat by Lilly Daché. *Above, left:* Grey-and-white wool tweed suit holding the late-day-city franchise here—white silk chiffon blouse, white satin cloche. Suit and blouse from Sophie's ready-to-wear collection; hat, by Tatiana. Both at Saks Fifth Avenue. *Directly left:* Magnified collar, minimal checks —mauve-and-turquoise suit with a mauve suède belt bridging the distance between jacket and pleats. By Marquise, in British woollen; about $200. This, at Lord & Taylor; Evelyn Gibson, Portland. The straw-cloth hat by Lilly Daché.

KAREN RADKAI



THE PLACE *and the* PRICE *of* EXCELLENCE

EDITOR'S NOTE: *Jacques Barzun, a tall, handsome man whose official titles are Professor of History at Columbia, Dean of Faculties, and Provost of the University, will have another book out this spring,* The House of Intellect. *(This article is a by-product of that.) Among his varied, scholarly, and witty books are:* Teacher in America, Berlioz and the Romantic Century, The Modern Researcher, *and* God's Country and Mine. *From* God's Country, *Vogue published, in February 1, 1954, a fragment called* Love Letter to America.

The word Excellence has a pleasing sound. But it has been a long time since we in the United States have heard it from anybody but an advertiser. We associate excellence with the products of industry not only because we are told they are excellent, not only because the price we pay and the effort we make to obtain these artifacts seem to justify our hope of their excellence, but also and, I think, chiefly because we are very sure that, being artifacts, those which are declared excellent will not incur the resentment of the others.

If this is true, it means that we are still very much alive to the idea that underlies excellence—the idea of excelling, of raising oneself so as to be better or greater than, or superior to, another. We are alive to this idea at large, but we do not like to apply it to persons. We suppress it in our social life and even in our private thoughts because it seems to run counter to another idea that we cherish more stubbornly, the idea of equality. We find it repugnant to our political professions and our democratic manners that anyone should be believed better or greater than someone else, should know himself to be, or should act as if he were, superior.

Recently, however, a public report on the state of education, prepared for the Rockefeller Brothers Fund, was issued with the title: "The Pursuit of Excellence." In the light of our ancient prejudice about the word, the use of that phrase seems to me to mark a turning point in the national opinion.

The phrase did not, of course, provoke the change. Rather, it confirmed the fact that the change was taking place. For the change is not merely in education, any more than it is a rediscovery of excellence in living beings after a long siege of its confinement in dead things. To talk of excellence in connection with schools is much more momentous than appears on the surface. For what does excellence in schooling or learning really refer to? It refers to Intellect. To talk of excellence in education means to talk of the place of intellect in the national life. And this is almost unheard of. Education with us has been for every good purpose, I will not say, *except* an intellectual purpose, but every good purpose *ahead* of an intellectual purpose. It has been for character, citizenship, health, social and individual adjustment, cultural assimilation, vocational aid, profitable friendships, marriage opportunities, and hobbies of distinction. The desire to raise the intellect to new heights has not existed or been avowed. And we still do not quite know what intellect is. What we do know we are afraid of. But we have at last come face to face with the fact that intellect exists, and we mean somehow to come to terms with it.

The general public today probably thinks that the present agitation about schools and

BY JACQUES BARZUN

EXCELLENCE

the training of talents dates from the Russian success in launching rockets. But that is not so. The unrest and criticism came well before. There have been many reports about elementary and higher education; the book *Why Johnny Can't Read* has had a great vogue, and the so-called progressive methods are being questioned, just as the folly and futility of our teachers' colleges are being exposed. The unassuming citizen is, in short, acquiring a new and well-founded worry.

Nor has professional self-scrutiny been wanting. The phrase "gifted child" emerged from these inquiries, usually encouraged by the foundations. The two most notable efforts were perhaps the experiment in Portland, Oregon, which put the brightest children of all grades in speedier classes, and the advanced placement plan of acceleration devised by three colleges and three leading private schools in the East. Their result has been to make the American people recognize the inadequacy of their schools: they are inadequate because they culpably neglect the national resource of intelligence.

But this recognition, important as it is, does not bring the remedy. Mere speed for the gifted is not enough. Larger doses of science and mathematics and American history will not change the strength and character of the instruction. If the diet is poor, undernourishment is not cured by larger amounts. Most important, inadequate arrangements can not be bettered by people who have never found anything wrong with them.

The country is only beginning to perceive that its schools are not independent of the surrounding world—parents, legislators, businessmen, journalists, and government officials. It is *their* ideas that have so far prevailed, ideas we need not scorn entirely, for they have made good up to a point the adventure of mass education. In 1900 no one believed that the free, public, and compulsory high school could work. Well, it does not work very much or very well, but it works. Enough to be imitated, right now, by most of the countries of Europe, which are cheerfully repeating our early mistakes. *We* are at the point of farthest advance, and looking back on half a century of improvisation, we begin to see that some of our deepest convictions will have to change if our various schemes of improvement are to make a difference.

For the admitted evil—the inadequacy of the schools, in particular the wastefulness of the high school—is not one that can be removed by once more tinkering at the curriculum and patting a few gifted youths on the head.

At the moment, the gifted child stands in the public mind as an agreeable freak of nature, hitherto undervalued but well worth cultivating, indeed, almost as interesting as the retarded child. The two types balance each other, like a pair of exotic vases on a mantelpiece. Both types, we think, are given us as they are, plainly marked by nature. This may be true of the retarded; I am sure it is not true about the gifted. Their discovery, to themselves and by others, is not inevitable: it depends on the presence or absence of an intellectual atmosphere, on the awareness and acceptance of intellect as a force.

One of the most unexpected results of the Portland experiment was that after a few months of the accelerated program, *those not in the program began to do better work.* Another startling result was that some notorious problem children, *(Continued on next page)*

THE PLACE *and the* PRICE *of* EXCELLENCE

when given harder work to do, became good citizens. They had been bored, of course, and they had set fire to waste-baskets to have something to occupy their minds. These facts suggest that we must regard intellect as potentially present in many children, and therefore as a power to be brought forth by making the school a place where intellectual effort and achievement are regarded as normal and necessary.

In the opposite outlook, which is still strong, I detect a secret desire to go on protecting equality, that is to say, to continue muffling excellence by showing, as is easy to do, that "Intellect isn't everything," that "to be smart isn't an unmixed blessing." Both propositions are true, but what have they to do with a school?

The question is embarrassing for, as regards the mind, the American school is, generally speaking, not an educational, but a *philanthropic* institution. It tries to reduce competition and abolish failure; it is interested in the sociable personality rather than in the powers of intellect; above all, it wants to preserve its own brand of happiness, in which everyone can —indeed must—participate. The noble effort to make the handicapped feel that they are not outcasts but fully accepted members of the group is matched by another effort directed at the gifted, superior, perhaps eccentric person, and intended to assimilate him, literally to make him similar, to rub down his natural contours till he, too, is spherical and smooth, fit to serve as an interchangeable part in the social machine.

The proof that this characteristic effort of our schools springs from philanthropic feeling and not from hostility to special talents is that the school makes a great point of self-development and the diversity of aptitudes. Teachers are instructed to watch for individual differences and to let each child develop at his own pace. That is why the idea of intellectual competition has nearly disappeared, why numerical grades have been replaced by verbal accounts written like psychological novelettes, and why the word and the fact of failure are forbidden as scandalous and destructive. The ideal modern school is one in which contentment reigns because the young individual is steadily pleased with what he does and with the knowledge that others are pleased with him.

If we step from this little utopia to the training quarters of a successful athletic team, we find a very different state of affairs. The young are indeed the same that we encounter in any of a thousand schoolrooms in the country, but on the field their view of life is suddenly radically altered. To begin with, a special seriousness pervades the atmosphere; the boys are not contented but visibly anxious. One feels the concentration of many strong wills on one object. There is little aimless action. Everyone takes advantage of the intervals of free time to jump, swing, flex the muscles, to practise throwing, catching, running. The coach and his assistants are as much interested as the teacher in individual development, and they are keen watchers of diverse aptitudes. But they clearly have in mind for each individual a set idea of what constitutes performance. Far from letting each set his own pace, they hold him to a standard of their own choosing. If he does not meet it, he fails. This point must be made clear: if he fails, he fails. There may be reasons for the failure, but no excuse, and certainly no consolation prizes and no verbalized psycho-apologies to the parents.

The reason for this atmosphere of the training quarters is quite simple: the game is serious business. It engages the minds, hearts, and passions of all concerned, from coach to player to spectators. Training is therefore serious too. And when people are serious no confusion is tolerated between performance and failure. No amount of desire to make up for the accidents of birth would induce anyone to give a slow-footed or slow-witted youth a place on a team. Our philanthropic, remedial impulses do not stretch quite so far.

The comparison I have just drawn, obvious as it is, contains the lesson American parents and teachers must learn. They must not say, "Yes, yes, we know it." They must believe it and act on it; they must do this no matter how strange it feels to believe what you say in speaking of educational matters.

What the lesson tells us in familiar, unmistakable steps is what the definition of excellence implies: excellence means excelling, which means exerting the will to improve on nature according to rule. To squeeze high performance out of native ability, stern demands must be made by the talented on themselves, but these demands must come, ultimately, from the world that desires and rewards the performance.

And yet . . . something more has to be said before we are finally convinced. The contrast between school and playing field seems to accuse us too easily of being serious about games and frivolous about brains. Not all Americans are lifelong children enamoured of sports. Not even all Europeans, whose sporting fever is by now worse than ours, have lost their senses. Why then do we hear of Europe's growing difficulty in maintaining intellectual standards, both in the schools and in the professions? Since European attempts at mass education are much more recent than ours, we are forced to conclude that a connection exists between the neglect of intellectual excellence and the culture of a thoroughgoing democracy.

Ask anybody why it is right that tennis players should be weeded out by ruthless public competition and why it is also right that Johnny, who can not spell, should merely be asked to try again a little harder. You will be told that the object of tennis championships is to discover winners, whereas democratic schools have complex goals, of which supremacy in spelling is not even one. Schools are to keep children out of

mischief and out of the labour market; they are to give the young of the country a common experience, and a sense of their opportunities. The most taxing business of the modern school is to take the native and the foreign, the poor and the well-to-do, and induct them into the maze of industrial life. The school's primary aims are thus social and vocational rather than intellectual. And properly so, because the home is no longer an educational institution. It is at school that children must learn about hygiene and safe driving, about the machinery of local government and the problems of adolescence. On top of this, the majority will want to learn shorthand and typewriting, home-economics and the shop techniques known as industrial arts. What is now going on in the schools of Western Europe is a reminder of our own past, an explanation of the natural law that under the pressure of numbers, public schools will turn from being seminaries of intellect to being social centres for multiple "adjustments."

This means deadlock unless we see that there is a need, a place for two markedly different institutions under the one name, School. We can not do without the type of school I have described as a social centre for assimilation and practical guidance, and it is a safe guess that we shall continue to have it. The question is whether we want the other kind of school, the intellectual institution, which must take for granted much that the first kind is meant to impart. In other words, intellect is a special interest requiring a special apparatus, a special nursery, though one which, to be effective, must not look like an isolation ward.

There is, in fact, no reason why the two types of school should not exist side by side in the same building, nor why boys and girls with an intellectual bent should not share certain classes with others and attend special ones of their own. The country's desire to see some of its young pursue intellectual excellence does not imply any new and invidious segregation. The necessary separation is no more than that required by the pursuit of athletic excellence. There is a training table reserved for the fit competitors and denied to the rest. No choice is imposed by force or privilege. Nature, taste, and sometimes family tradition dictate the path.

Fortunately for our intellectual renascence, separations on intellectual grounds already exist or survive in rudimentary form. Certain high schools are noted for their excellence in art or in science or in the academic program generally. They serve communities where these accomplishments are valued. Moreover, there are in our midst a number of distinguished private schools and colleges where the atmosphere of intellect and the tradition of excellence have been sustained for generations, dating back to a time before mass education. The position of these private institutions makes them the natural leaders and best models of The School as a place designed to nurture intellect. They are free from close legislative control, free to choose their staff and students, free from irrelevant demands by militant and misguided taxpayers. All they have to contend with is lack of money and interference by militant and misguided parents and alumni. But by and large, thanks to intelligent and courageous leadership, they have resisted these errors born of meddlesomeness out of cultural conformity.

But this ever-present threat from the naïve champions of thoughtless social pressures brings us back to the central issue: what should the cultural temper be to foster excellence, what price must we pay—quite apart from school fees and gifts to endowment—to provide the favouring conditions?

Please note that I speak of providing *the favouring conditions*. Excellence can not be bought or even asked for. You can not without absurdity tell the waiter to bring you "an excellent cup of coffee." You can only ask for a cup and hope that the event will prove it excellent. Similarly, the desire for intellectual excellence must begin soberly with the simple desire to establish and maintain the conditions of good work. Up to a point, there is no lack of that desire. Everybody acknowledges the need for good equipment. Modern schools can generally boast a superb *physique*. But this is evidently not enough or we should not be at the critical juncture we are discussing here. No one has ever believed that the high quality of the training table was the sufficient cause of a winning team.

Nor in schoolwork is the cause exclusively good teachers. The conditions that favour excellence can not work singly. If we can not have them all, there must be at least several and these must be bound together by the atmosphere of concentrated effort and high seriousness which we saw in the training quarters, the discontent and the will to excel which we find wherever achievement is preferred to pious hopes.

Once established, that atmosphere is not difficult to sustain. What is hard is to begin. The world is still amazed at the remarkable outburst of great painters in the small towns of Renaissance Italy. A glance at the history shows that after a school had got under way, thanks to the coming together of two or three geniuses, talent sprang out of the ground and rushed to the masters' ateliers. The concentration of eager minds, the intensity of their rivalry, and the awareness of an enthusiastic public raised otherwise ordinary gifts to a higher power, to excellence. Atmosphere did it.

If, therefore, I am to answer literally the question implied in my title, the place of excellence is wherever there is the least glimmer of consciousness about its nature and requirements. If we grant that the country's main discovery and training of intellect—for science, art, and public life—can only be carried on in the school, in certain dedicated schools, these schools will be hampered and diminished if they are not surrounded by an atmosphere in which excellence is a familiar spirit. The home must, before all others, give it thought and room. How can a child strive to excel at school, if his parents in their unguarded moments show their indifference to intellect, books, ideas, science, art—in a word, the mind of man?

In the second place, the school must be staffed by men who recognize intellect when they see it, in one another and in their pupils. There is nothing automatic about this. Many teachers who respect industry, politeness, and even flattery, would be quite taken aback by an encounter with intellect. For the young intellect who is labouring to excel is quite different from the grind and the apple polisher trying to get by or to please. The test of intellect is that its interest is genuine. It is indeed often necessary for a boy at school to pretend an interest he does not feel: he *has* to do twenty problems or write a ten-page composition. But if he is ever to be educated there must come a time when the problems grip him like a detective story and when he chafes at the ten-page limit because he has so much to say.

Intellect, in short, is a passion like any other. We who teach acknowledge this when we say of a student that he has at last caught fire. This is the very reason why the young intellect must not be isolated. He must have others of his age similarly engrossed, or the fire will be that of the single stick—a spark, a bit of smoke, *(Continued on page 186)*



PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . The new Congress and the new balances of power there. . . . The "Chipmunk Song," a goony little thing. . . . *From the Terrace,* the John O'Hara novel—long, repetitious, and so detailed that even the fire signals for each ward of an imaginary town are carefully spelled out and once given, never referred to again. . . . The pleasures of getting away from wherever they are.

PEOPLE ARE TALKING ABOUT . . . *A Party,* a cast-of-two revue with the air of a private, intelligent, charming party, given by a pair of professionals, Betty Comden and Adolph Green, for their knowing friends who catch, without any pointed explanation, all the big and small, amusing shop talk allusions.

PEOPLE ARE TALKING ABOUT . . . The name of a new restaurant, *C'est si Beaut.* . . . The beauty of the exhibition of useful objects, owned by and at the Museum of Modern Art in New York. . . . The increasing number of Carnegie Hall concerts, good ones by good artists, with many seats as low as sixty cents in price.

PEOPLE ARE TALKING ABOUT . . . The delights of Julius Monk's double night club where Downstairs, there is Tammy Grimes, a blonde, with a barbered haircut, who sings without caring and thereby amuses; Upstairs there are six more funny ones, all skilled. . . . *The Tate Gallery,* a big Abrams book with mild and casual text by Sir John Rothenstein.

THE DANDELION, SIX FEET TALL, BY HARRY BERTOIA

This brilliance, this sparkler, this flower, strong, moving at a touch, was not meant to be a flower. Its sculptor only wanted to "make a sphere and look inside." When he saw it (exhibited privately at a dinner for the great architect, Edward D. Stone) all flooded in light, its interior illuminated, Mr. Bertoia said: "It looks wonderful. I never saw it like that." To some, this dazzling complex seemed to be a blown dandelion, its grey spores ready for flight. An inventive, pleasant man who likes to work with architects, Mr. Bertoia designed those famous curves of mesh, known as Bertoia chairs, won the gold medal of the American Institute of Architects in 1956, saw some of his work at the Brussels World's Fair, can always see his sculptures in museums around the country.

From the collection of Mr. and Mrs. Harry Blood Bassett.

PEOPLE ARE TALKING ABOUT . . . *Whoop-Up,* a miserably ugly musical in which the only pleasure comes from a pretty girl, Julienne Marie, who has a pretty voice and nothing worth singing. . . . The extraordinary, definitive exhibition of Gauguin's work coming first to the Art Institute of Chicago and then to New York's Metropolitan. . . . The recurrent but unexplained interest in wacky, brilliant Baron Corvo who, some fifty-five years ago, wrote *Hadrian the Seventh,* a detailed novel about the election of an unknown to the papacy; Corvo, through some mischance of the mind, saw himself as Hadrian.

PEOPLE ARE TALKING ABOUT . . . The resounding sensibility, the intelligence of Sir John Gielgud in *Shakespeare's Ages of Man,* in which this remarkable actor unwinds, as though the linen of mummies, the deeper and clearer meanings of many Shakespearean scenes. . . . The country movie houses, with their aroma of rancid butter from the old popcorn machines.

PEOPLE ARE TALKING ABOUT . . . Sybil Welch, London's piercingly funny night-place comedienne. . . . The enormous variety of paintings and sculpture at the 1958 Pittsburgh Bicentennial International Exhibition; five of the eight prize-winners appeared in other years in Vogue's annual "More Art Than Money." . . . The sharp, new success of the American Opera Society.

PEOPLE ARE TALKING ABOUT . . . The honed knives with which George Bernard Shaw slit some medical throats, again on view in the new movie, *The Doctor's Dilemma,* with Robert Morley and Alastair Sim, both Harley Street specialists, both wonderfully funny even when they are not speaking.

YOUNG AMERICAN BEAUTIES

SANTE FORLANO

Miss Wendell Adams, right, of
Indianapolis; dark, forthrightly beautiful.

Mrs. Devine McConnell, far left, of
New York—an exquisite blue-eyed brunette.

Miss Ann Mudge, left, of Pittsburgh;
blue eyes, very long spun-gold hair.

Miss Mimi Byers of
Pittsburgh, below, left—
tall, chestnut-haired,
vivacious.

Miss Barbara Schmid,
below, of New York;
creamy skin, dark eyes.

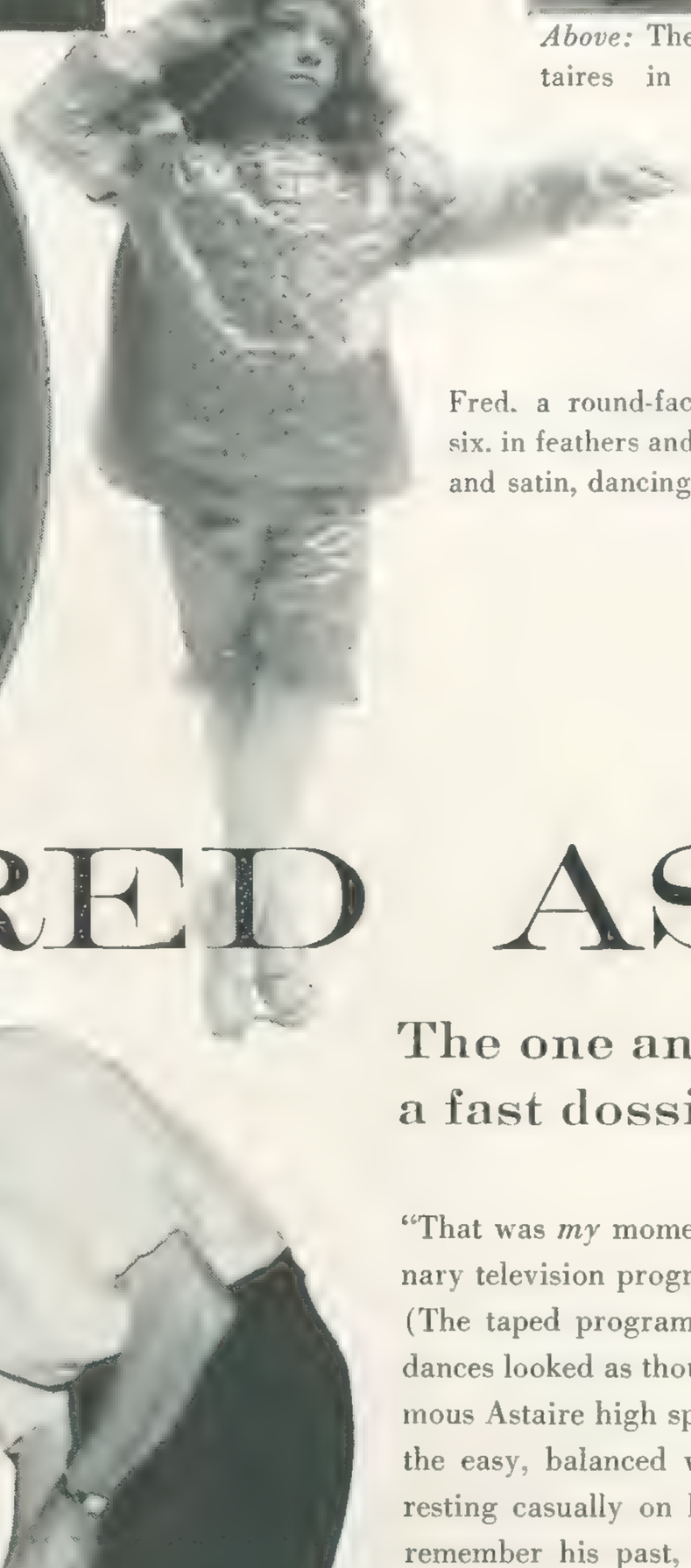


Left and *below:* The pretty mother and the handsome father (Mr. and Mrs. Frederick E. Austerlitz) of Fred and Adele Astaire. The father's photograph was taken, presumably, in Omaha, Nebraska, about 1900; the one of Mrs. Astaire, in New York, in 1925 when Fred and Adele starred in *Lady, Be Good.*



Above: The young Astaires in vaudeville.





Fred. a round-faced child of six. in feathers and rhinestones and satin, dancing on his toes.



Famous in 1925, the Astaires, two supreme dancing charmers, "with a winning freshness and a talent for light comedy."

FRED ASTAIRE

The one and only: a fast dossier on his career



More famous in 1958: Fred practising a golf shot in his workroom.

"That was *my* moment of truth," said Fred Astaire after his extraordinary television program, "An Evening with Fred Astaire," last October. (The taped program will be repeated on February 11.) Although the dances looked as though he might be repeating old choreography, the famous Astaire high splits, the black tie bits, the long, light, leaping steps, the easy, balanced walk, the bird-like bent stance as though he were resting casually on his bones, he wasn't. It was all fresh for he can't remember his past, in spite of elaborate documentation in his scrapbooks. To many people the great moment of the Astaire dancing came years ago when he danced over chairs and tables in a mild pleasantry, *Gay Divorcee,* the first musical he did alone after his partner-sister, Adele, married Lord Charles Cavendish. In that musical, Astaire sang Cole Porter's "Night and Day." When he stopped dancing on furniture in 1938, he took to dancing *(Continued on page 196)*

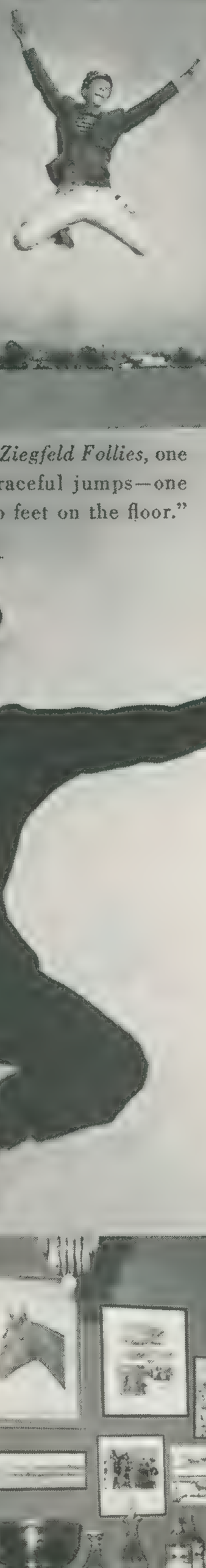
Right: The classic Astaire photograph—top hat, black cane, English clothes, slight English stance, the bony, angular profile.







Above: Fred Astaire, now, in his Beverly Hills house; his dark beige and green living room, very English, with camellias—white, pink, floating in bowls. *Left, right:* In the film, *The Sky's the Limit.*



Below: In the movie. *Ziegfeld Follies,* one of his remarkably graceful jumps—one of his "Look, Ma, no feet on the floor."

Right: Among the mass of mementos in his small bar, a large photograph of his winning race horse, Triplicate.

FRED ASTAIRE

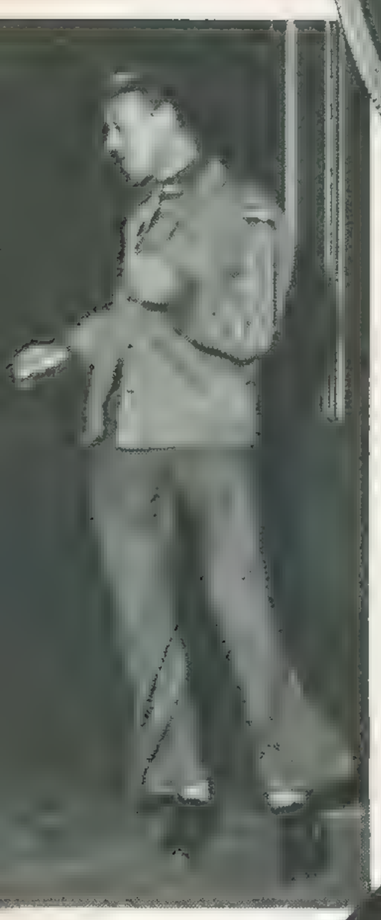
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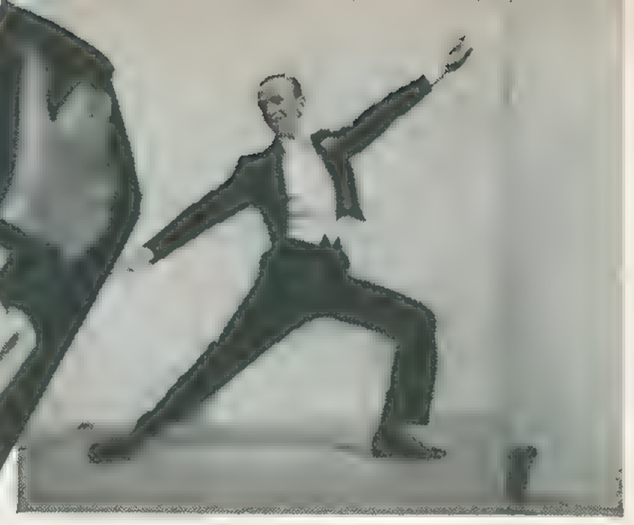


Astaire at the piano in his bedroom study.



Above: Astaire's favourite miniature of his wife, Phyllis Potter, who died in 1954. *Left:* Dancing for G.I.'s in Paris.





Below: Sixteen-year-old Ava Astaire, blue-eyed, pretty, blonde, stage-struck, here with her father, in their living room.



Left: In the movie, *Follow the Fleet.*



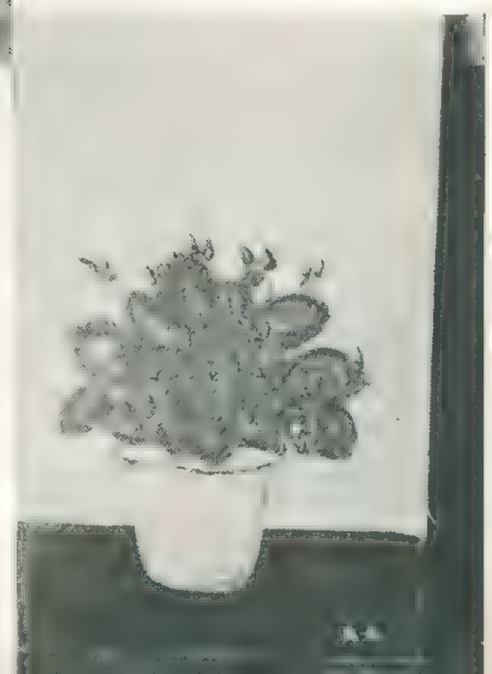


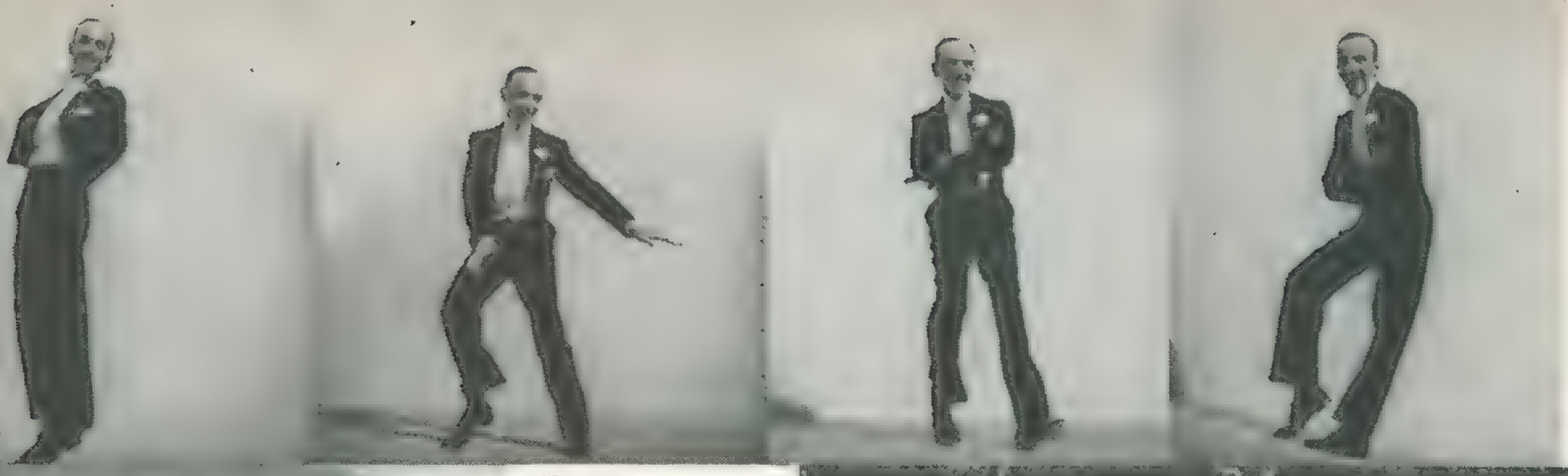
Above: Fred and Adele Astaire in the twenties on Broadway. The photograph at right shows them in their 1922 semi-flop, Jerome Kern's *The Bunch and Judy.*

Left: Astaire carries this snapshot around in his wallet. It shows him with his twenty-two-year-old son, Fred, Jr., now out of the Air Force. The two are now in Australia, working in the Stanley Kramer movie, *On the Beach.* Fred, Sr., one of the four stars; Fred, Jr., one of the many behind-the-scenes.



Below: Two small flower paintings, loved by Fred, painted by Adele.

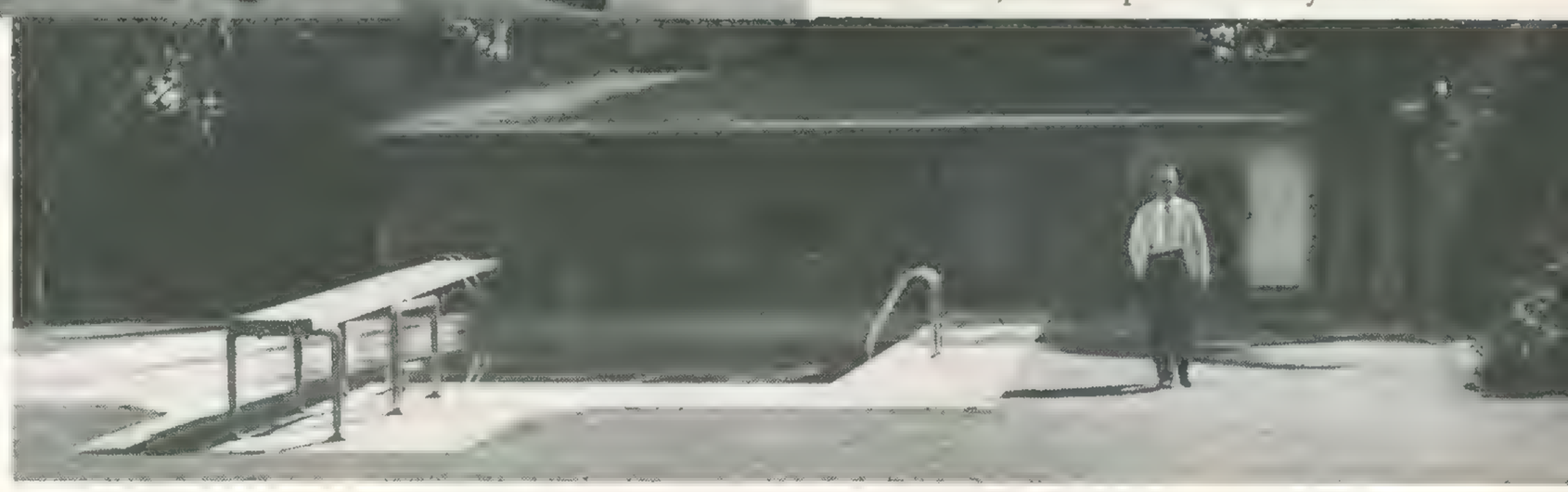




Below: Astaire, on a hot December afternoon, near his pool at Beverly Hills.



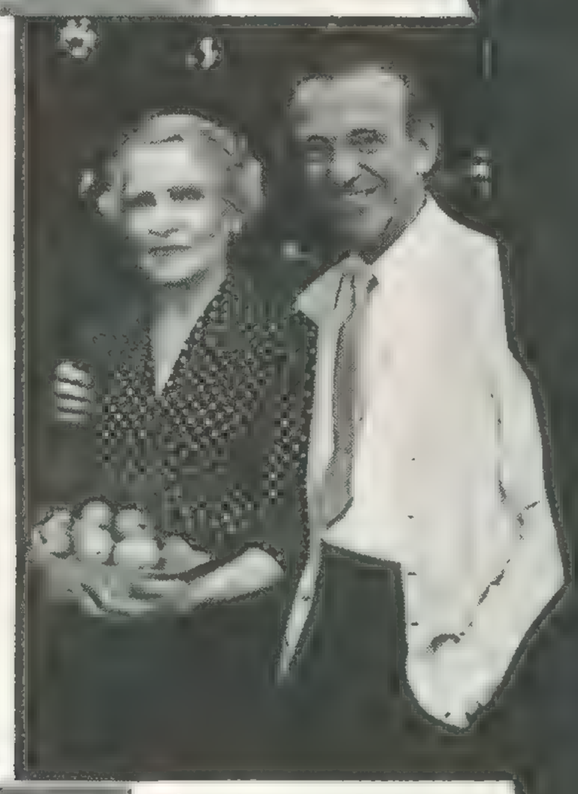
Above: A sequence during the rehearsals for the movie, *The Castles*, with Fred as Vernon Castle. (Ginger Rogers was Irene.) *Left:* Astaire, dancing and singing "My One and Only Highland Fling."



Below: In the most spectacular spectacular of 1958 television, "An Evening with Fred Astaire," Astaire danced his ranging repertoire, often with Barrie Chase , an adroit partner. So spontaneous was the country's pleasure, Astaire could not resist reading the reviews, a chore he usually ignores.



Writing his autobiography, *Steps in Time*, which he said, "has been sawed out by an inexperienced hand." He also calls it "a genuine, handwritten book—no ghost." He works at this desk, swivels around to type a little, had so much difficulty remembering the details of his life that he had to call in his sister and mother for their memories.



Astaire and his mother, who lives with him here, in the sparse garden near the blue pool.



In Astaire's study-bedroom, bound scrapbooks of his movies, and above them, part of his bound collection of fifteen years of *The Daily Racing Form* chart books.



American women won't give up the shirt dress. What they won't put up with, though, is the idea that shirt dresses never deviate. The *fashion* is timeproof, but the dresses themselves never looked quite this way before: more high belts; eased-open collars; more luxe in general. *Left:* Soft shirt dress—amber herringbones on silk chiffon. We added a crushed belt, some deep earrings on the premise that dinner-in is planned. By B. H. Wragge, about $110. Dress, belt, and earrings: Bonwit Teller. The dress, also at Julius Garfinckel; Neiman-Marcus.

Shirt looks–1959 versions



Above, right: The kind of shirt-dress shaping that takes a coat into consideration when the day comes: fine grey graph-paper wool belted into narrowed skirt width, fanned collar. By Harvey Berin, of British woollen, about $100. The dress, the Nettie Rosenstein bracelet, both at Lord & Taylor. Dress, also Wm. H. Block. *Directly right:* Knitted wool coat-shirts like this, silky turbans, one or two important jewels—that's the fashion visa of a good number of smart American women with operable passports. The shirt dress here, a daily navy-blue one, with wide-set collar, a bloused-over waistline. By Kimberly, about $50. Altman's; Dayton's. Hat by Sally Victor. Dresses, both pages, also I. Magnin; Meier & Frank, Portland.



Shirt dresses, 1959

Left: The shirt-dress All (for all day, all year) of a good many smart wardrobes is just this—softly tied black silk with a thin little teacup's lining of the silk in a China blue. By Maria Krum, $125. Dress, Josef handbag, Walter Florell hat: Bonwit Teller. Dress: Nan Duskin. *Below:* Shirt dress in a memorable blur of yellow on black silk surah for little evenings; warm city days. By Anne Fogarty, about $50. Saks Fifth Avenue; Meier & Frank, Portland. *Right:* Successful shirt dressing, late-day—jewels; evening hair, coifed and banded smooth; a dress with this fit, in this colour—navy blue crêpe and silk chiffon. Dress, by Larry Aldrich; Onondaga crêpe of Celanese acetate and rayon. About $145. Saks Fifth Avenue; Sakowitz; Vandever's; Lipman, Wolfe, Portland. Jewel: Lilly Daché Boutique.







Romance languages spoken here—with American designers' accents.
The 1959 re-do of a nineteenth century look, for black-tie dinners, parties: a long skirt and shawl, both flounced, of black dotted silk crêpe; white silk organdie bodice. By Jane Derby; about $275; at Bonwit Teller; Nan Duskin; I. Magnin.



HORST

Romance of the Brontë sisters variety: evening shirtwaist and big rustling skirt—charming idea, now, for dinner parties, entertaining at home. Tucked shirtwaist, white silk chiffon; skirt, black silk moire (a William Rose fabric). By Ceil Chapman; about $160. Eisenberg earrings. Both: Saks Fifth Avenue. Dress, also at Julius Garfinckel; Frost Bros.



New suit shapes: jacket brevities

Opposite: A town suit that goes beyond suit-limits, can be worn into silk-dress territory, late-day. Bright hyacinth wool with this news: a cropped top tied across the shoulders, an eased skirt on a camisole. The daytime hat here, white straw with cornflowers—tilting the suit toward blueness. Suit and hat by Christian Dior-New York; at Saks Fifth Avenue; Julius Garfinckel; Harzfeld's; Holt Renfrew of Canada. Jewellery from Cartier. New lip-service: Estée Lauder's Re-Nutriv lipstick that smoothes and softens; this shade, Portofino Rose. *Left:* New good grey suit—and greyness, here, is an important part of goodness. The shape is young, slim, long-legged (good for a woman of the same description), with a short notched jacket, high-rising skirt. Addable ingredient: a white linen dickey edged in lace. By Ben Reig, of grey worsted sharkskin; at Bonwit Teller; Neiman-Marcus; I. Magnin. Turquoise straw hat: Emme.

SANTE FORLANO





How to make mouths

A beautiful mouth, according to one make-up expert, is as nearly tape-measurable as a beautiful figure; and the measurements, it seems to us, are worth noting right at the start.
Ideally, claims Vogue's source (and we see no reason to quibble), lips are moderately curved, pleasantly and—allowing for the natural bow of the upper lip—about equally full.
Your mouth is precisely the proper width if, looking squarely into a mirror, you can draw invisible plumb lines between its corners and the centres of your eye pupils. . . .
And otherwise admirably proportioned if its highest points (that bow again) fall comfortably within the area bounded by a second set of unseen plumb lines that run from the outer nostril-edges to the upper lip. . . . You might think of this as the outside-Joan-Crawford-limit; overflowing it, bows tend to wind up as sneers. On the other hand, bows that don't quite make it to the plumb lines can look, somehow, pursed, mingy.
Both defects, we're pleased to report, are correctable.
Now, failing in any of the above categories—and in possession of either a lipstick brush or a lipstick pencil—this is what a woman might do in the interests of a prettier mouth.
Besides drawing comfort from the fact that Greta Garbo is more or less in the same boat, almost anyone with a too-thin mouth might settle accounts this way:
Along with the regular lipstick, brush or pencil a fine line of one-shade darker lipstick a fraction outside the ridge of the lips. Where the situation is reversed—
overly generous curves—so is the procedure: a pencil or brush-line of a touch-lighter lipstick just *inside* the lip-ridge has a splendidly reductive effect.
(So, by the way, does just one colour of lipstick concentrated most heavily at the centre.)
As for a prepossessing lower lip: a slightly paler lipstick there evens the score nicely.
Most mouths look more attractive—happier in fact—when you don't cut corners.
In the case of a wide mouth, however, corners may be the kindest cut of all—
taper them off seconds before you reach the real thing.
Same goes for mouths that seem to be constantly tuned in to depressing news.
What cheers the atmosphere here is a firm up-curve of optimism drawn corner to corner along the lower lip; upper corners, tapered. And if your smile tends to disappear into the corners of your mouth, consider this technique—the invention of a dazzlingly happy-looking Vogue model: corners of the upper lip drawn out and, ever-so-subtly, upwards.
At this point, one word about the implements involved: essential. For the woman who's convinced that she can't master either brush or pencil, we've this encouragement: she can.
Any pair of butterfingers can be steadied by the elbow of the same hand resting securely on a dressing table, or by the little finger braced at the centre of the chin while the others go about their business. The business: a kind of super-simplified calligraphy and, all things considered, far more rewarding. After all, there are typewriters for the hopelessly illegible; for a cleanly sculptured mouth—no substitutes whatever.
Further essentials: a clear field to work with. And here's how to go about tidying things.
First, remove every trace of previous colour (to this end, you might investigate the possibility of a lipstick remover—a very workmanlike one can be found now in many cosmetic departments). Next, in this order: a drop or two of moisturizer. Foundation. First coat of lipstick. First tissue blotting. Powder—dusting with particular care at the corners.
Second coat of lipstick. Now hold off the final blotting for a good two minutes—which is what it takes, along with the rules already listed, to make a lipstick-impression that will last for the better part of an evening. Second benefit from this routine: it's the very best way we know to avoid those nasty little feather lines around the upper lip. Dryness is what causes them; dryness is what you're one-up on from the first drop of moisturizer.
Finally, news that comes directly from the lipstick case—for which, see left.

White—new indirect lighting for lipstick

Examples, left, of the newest colour lipstick can be: whitened in six cases; pure white, literally, in the seventh. From the whitened lipsticks—and there are half-a-dozen others on this particular spectrum—this special prettiness: a lighter, softer, glow-ier kind of look for a woman's mouth to wear this spring. Point of pure white: used under any not-too-pale lipstick, it's a means of adding depth, dimension. As an overcoat-lipstick, it's a way of flicking on additional lights. The works, by Revlon, goes—logically—under the name, Colour Unlimited. (Further details, page 112.)

RAWLINGS

"I NEVER SAW AN IGLOO IN ALASKA."



By Edna Ferber

A social historian in the guise of a novelist, Edna Ferber has created many characters whose names are part of the public's free language. When last fall a Harvard sophomore named Ravenel came to glory as a quarterback, the football writers immediately called him "Gambler Ravenel." For they remembered Gaylord Ravenal, the Mississippi gambler of the Ferber novel, Show Boat. *Now there are thirty Ferber volumes, including* Ice Palace, *a chronicle of the fight for statehood by Alaska. Miss Ferber attacks history like a journalist, researching both in books and by looking herself, enlarging fact by fiction, often to show the stubble trouble of the country. When some Texans objected to her picture of Texas in* Giant, *she said: "Texas is exhilarating, exasperating, violent, charming, horrible, delightful, alive." Leaving out "horrible," that describes Miss Ferber.*

If, five years from now—that would be December 1963—a Bad Fairy were to say to me, "You may leave New York once, and once only, this entire year. You may stay away one week or one month or two months, not including travel time. You will be permitted to spend this time in one place, region, or country only. It may be any place you please, the mode of travel may be as luxurious as you wish. . . ."

The map. Where is that map of the world? Never mind that. It doesn't matter; maps are no good now, anyway. They change overnight, the green and pink and yellow and blue spots on them expand, contract, shift, even vanish entirely like the coloured blobs on trick paper used by prestidigitators at children's parties.

Then name them in your mind—the places you've thought about wistfully; the places you've seen and loved; seen and rejected. The Vale of Kashmir, never been, sounds dreamy but humid, not so good for low blood pressure type. Greece, all those lovely tumble-down buildings, I wasn't very good at Ancient History at Ryan High School, Appleton, Wisconsin. India, China, Japan, Australia, South America, still unseen. Strange to have deluded yourself into thinking you had travelled quite widely. All these decades crouched over a typewriter putting one little word down after another when you should have been viewing the world. London, which I love? Kalamazoo, Michigan, where I was born and which I left as an infant, and about which I have no curiosity? Russia, briefly visited in 1936? France? Africa? Switzerland? The Moon?

Alaska. At the end of the next five years, for a period of one month, I'd choose, I think, to go back to the State of Alaska, United States of America. My over-all wish to return to Alaska at the end of the next five years is based on the belief that whatever the new State of Alaska may have accomplished in that span of time, economically, spiritually, politically, and sociologically, will actually mirror the economy, the spirit, the politics, and the sociology of the other forty-eight states and the entire North American continent; and the ultimate fate of our vast, rich, and fantastically fortunate country.

Being a sentimental realist I am not entirely optimistic about it. I can only hope that, five years from now, Alaska will not become a boom state, with scenery. The Alaskans lately struck oil. They've got practically everything else, from fish to uranium.

Most people who have visited Alaska do not feel thus emotionally about it, and most Alaskans don't either. It is almost a purely personal thing and does not belong in that lure-of-the-north category, which an old Michigan-Wisconsin background type might enter. In any case, no stampede north must or will follow this statement. It would be necessary to have seen Alaska in the past five years to have this interest in its progress or lack of progress through the next five.

Alaska is not for sissies. The old, dated Riviera set, which hasn't really roosted upon a second Eden Roc since World War II reared its hideous head, will not want to snuggle down on the tundra, the glaciers, in the untidy towns, in the Arctic blasts of Barrow, or the daily downpour in Juneau. The darling-you'll-love-it crowd wouldn't last two days in Alaska. This is no St. Moritz or Davos.

For the first time in our history there has been a genuine revolution in a colony of this country. It was a bloodless revolution, but in its own small way as courageous, sudden, and unpredictable as the original Colonial one. In the first stirrings of this uprising these twentieth-century colonist rebels even staged a Boston Tea Party of their own, though the tea in this case was coal which they dumped into the harbour when it arrived by ship from Seattle, for the Alaskans were being forced to buy imported coal at fabulous prices when they actually had coal to burn in their own territory.

The truth is that for decades Alaska, the strong, hard-working, courageous, handsome, and naturally bountiful offspring of the United States, has been treated like a half-witted, bowlegged, cross-eyed stepchild. In a region that comprises 586,400 square miles of territory, there are literally only a few hundred miles of built roads. While the United States government was handing out millions and millions for the building of roads and highways in other sections of our country, the Territory of Alaska received practically nothing. It was almost literally cut off from the rest of the world until the airplane, like a winged angel from heaven, swooped down and rescued it. Ordinarily, summer or winter, you can drive from Anchorage to Fairbanks and vice versa. Then there is the famed Alaska Highway (originally called the Alcan), which was built by the army during the second World War as a military necessity. But until the magic of the airplane came to release all Alaska, wafting its ecstatic citizens from town to town, from Eskimo village to village, from Kotzebue near the Bering Strait to Barrow on the Arctic Ocean, and down, down to Juneau in what is facetiously known as the Banana Belt, Alaskans just had to stay home and like it. Claustrophobia was likely to set in, and did. Alaskans often went berserk. Hospitals for the mentally ill (these were Outside) were crowded with the broken, lonely, desperate, discouraged, and just plain bored unto illness.

Until very recently Alaskans could not move about except by dogsled or by limited railway service or (in the summer season) by boat. They could not vote in national elections, or for their own Territorial Governor; their only vote was for the Territorial Legislature. They had no rights over their own magnificent fisheries or other wild life. Fish cannery workers by the hundreds, brought in from Outside by absentee owners who never had seen Alaska, were employed seasonally at high wages, were returned to Seattle, San Francisco, or Portland from whence they had come, and were paid only on their return. The money was not circulated in Alaska. Resident Alaskans were, if employed at all, in such small numbers as to be unimportant. Millions and millions and millions of dollars in fish, in innumerable natural resources, in wages, were taken out of Alaska, while practically nothing flowed in. It was slavery, twentieth-century style.

Cold? Yes. Hot? Yes. Mosquitoes? Yes. Rough? Yes. Haphazard? Yes. Remote? Yes. Dark day and night for about four months in the winter? Yes. Bright sunlight four months in the summer so that sleep is often difficult? Yes. Food, clothes, household necessities, building materials, machinery, travel, all frightfully expensive? Yes. A likely ninety degrees in Fairbanks in July, a likely sixty-below zero in Fairbanks in January (not to speak of the real Arctic region; Fairbanks is central)? Yes. Rain, rain, rain in Juneau when it isn't snowing? Yes. Everything in Nome leaning sideways like buildings in a crazy dream, all due to the permafrost? Yes. Moose steaks? Yes. Do they actually hunt and shoot polar bears from planes? Yes.

Well, what's the matter with (*Continued on page 192*)





American women won't give up the cardigan suit. Timeproof as the fashion is, cardigan suits *do* turn up in new versions, three of the latest here: shorter, with no buttons, or unemployed ones. On the next pages, versions of the same enduring American look—the black and white of important city appearances —to be worn around the clock and the year. *Left:* How timeproof can smart clothes be? . . . Grey worsted jersey suit with all the Chanel cardigan marks: tidying details—banding, patch pockets; a white silk crêpe shirt, tucked in. By Davidow, about $190. Bonwit Teller; Hutzler's; L. S. Ayres; I. Magnin.

Cardigan suits–1959



Above, right: Un-give-up-able, for any woman with a trace of cardiganitis in her veins—the high cardigan prettiness of beige herringbone wool tweed bound in taupe silk chiffon. By Vera Maxwell, the blouse in doubled taupe chiffon. About $145. Hattie Carnegie bracelets. All, at Altman's. The suit, also at Famous-Barr. *Right:* Black-and-white wool-and-linen tweed, here at its best never-complain, never-explain fashionableness. The white silk shantung shirt that comes with the suit is logical outrigging, daytimes. But a black silk jersey blouse cut low, and pinned there, could carry the look handsomely late in the day. By B. H. Wragge, about $110. At Bonwit Teller; Frederick & Nelson.



1959 cardigan suit

Left: A black crêpe suit for the cardiganite who wants her suit choices, the year round, limited to the merely terrific. The cardigan's lining—white silk surah; the dress has practically no sleeves, a welcome amount of natural shape. To add for afternoon: longish white leather gloves. Ben Zuckerman suit, Trifari necklace: Lord & Taylor. Suit, also Marshall Field; Neiman-Marcus. Hat by Lilly Daché, black and beige. The Kislav gloves: Best & Co. *Right:* Dinner cardigan of white damask, everything that pure shape (not a button on it) and beautiful fabric can make fashion—a beauty-maker, an entrance-maker; a superlative on all counts. By Scaasi, in Staron silk. Suit, Schreiner earrings, Josef bag: De Pinna. Suit, also: Wanamaker's, Phila.; Meier & Frank.


RUTLEDGE



PALUMBO

American fashion marvel: prettiest



Among the range of great American contributions to fashion at any price . . . colour (bright colours, of course, and a way with navy blue and black-and-white that's brilliant); a feeling for tweed; marvellous fit—the Chanel ease as well as figure-cleaving; "look"-developing extras—hats, handbags, jewellery—in the low-karat bracket as well as on higher-price planes. On these pages, ten fashion looks not to be given up—including the navy-blue suit; something polka dot; the spectacular print dress; that American convention—the little cotton superdress. **$30** spent, far left, on some top-drawer dinner ideas—sleeves that count; uncountable polka dots; full skirt. By Dé Zanne, in junior sizes. Navy-blue-and-white silk shantung—in clouds. At Best & Co.; Neiman-Marcus; Joseph Magnin. **$50** floater, left . . . for little dances (they seem to happen more and more); of green and grey plaid silk organdie floating over mauve taffeta, floating from shoestring straps. Dress, by Kay Selig. At Altman's; Famous-Barr. **$40** after-dark silk, right—orange and yellow flowers, soft sleeves; all very paper-lantern. By Eloise Curtis; junior sizes. Franklin Simon; Meier & Frank, Portland.



price tags in the world





$12 navy-blue two-piecer, above, with high regard for the shape-news—a defined bosom line above everything. Re collar and sleeves: on the dress, none; on the jacket, the kind a pretty woman won't give up—generous, and softly rounded. Costume, by Carol Rodgers, in rayon, cotton, and acetate. Junior sizes. Suit and Dachette hat: Altman's. Suit, also Harzfeld's. **$15** print—left: an extravagance of black and white flowers and a belt that couldn't have happened the resort season before this one. Ditto for the easeful shape. Dress by Jonathan Logan, in junior sizes. Lord & Taylor; Meier & Frank, Portland. **$9** to take the heat off, S. or N. (right): cotton satin dress with the shimmer and colours of blue and turquoise water. Spiky sandals could lift this out of the ordinary day run. By Carol Rodgers; junior sizes. Bloomingdale's.

American fashion marvel:



$18-worth of colour, above left: a yellow print on sheer cotton surah; for nights when your only evening coat is a handful of sweater. Sue Brett dress in a Fuller, Everglaze fabric. Junior sizes. Best & Co.; Olds & King, Portland. **$23** tweeds, above, right; a resourceful costume all day. Evenings, with the jacket off, the dress picks up some long gloves and a tangle of the newest beads you can find. By Carol Craig, in Celanese acetate. $23-tweeds at Altman's; Chas. F. Berg, Portland. **$15** amber, left—amber-brown supermarketing, super-morning dress with the lift of a hopsacking belt. In junior sizes. By Sue Brett, of Arnel and cotton. Saks Fifth Avenue: Neiman-Marcus. **$13** pulled-togetherness, right: navy-blue and white cotton twill pretending to be separates. By Youth Fair, in junior sizes. This, at Best & Co.; Chas. F. Berg, Portland.

PALUMBO

prettiest price tags in the world *continued*



VOGUE PATTERNS



VOGUE PATTERN 9631

The naturalized American suit

Three semi-shaped suits, all with the easy, unfussed lines that are naturals for American women. All, made easily from Vogue Patterns. *Left:* A suit as effortless as they come, with hip-bone-length jacket, straight kick-pleated skirt. Both: un-cut-up—good, therefore, for a large check or plaid. Vogue Pattern 9661, shown here in red and pink checked wool-and-nylon by Milliken; the jacket, bias-bound. Handbag: Roger Van S. Gloves by Kislav. *Right, above:* Dress with a minimum bodice, skirt of unpressed pleats. Over it, a shell jacket with quitting time at the waist. Vogue Pattern 9631, of grey Avisco rayon-and-acetate flannel by Cohama, Tebilized for crease resistance. The handbag by Lederer. *Right:* An anywhere suit—the where depending on the fabric (under-coat, in wool; after-coat, in linen). The jacket, short and straight; the skirt, ditto. Included: a pretty bloused blouse. Vogue Pattern 4946, in gauzy green wool by Anglo. Handbag by Greta. Gloves by Superb. All hats, both pages: Sally Victor.

Other views, sizes, and yardages on page 195.



VOGUE PATTERN 9661

VOGUE PATTERN 4946

LEOMBRUNO-BODI

What transatlantic visitors buy in the U.S.A.

While vast numbers of Americans have tumbled to the idea that a real Virginia ham, complete with cooking directions, can make them marvellously popular with, say, the Scots, or a Canadian family camping for a prolonged tour of duty in the Fijis, it comes as something of a startler to discover, as we have recently, that basics as much to be taken for granted as the American swimming suit, costume jewellery, fake fur coats, eyedropper basting gadgets, and American antique rockers are what transatlantic shoppers thrill to the sight of. Documented here: their favourites of the U.S. shopping year just past.

What we take for granted: Thermos ice buckets, for example; plastic table mats; Orlon sweaters; plastic salad bowls; shoe bags; dress hangers . . . The Duchess of Windsor ordered recently two sets of American garden furniture—one wrought iron, one rattan—and a huge supply of paper towels and napkins marked with her initials. . . . Magnesium stepladders entrance men from abroad. . . . So do gadgets, which recently turned out to be the ace shopping targets of Prince Henry of Hesse as well as the Duke of Sutherland. . . . Although some electrical appliances present problems (transformers for non-U.S. current, et cetera), some are so good people want to make the effort. . . . That famous American, the pop-up toaster, rates high; so do Waring Blendors, automatic juicers, choppers, heavy-duty ice-cream freezers, steam irons, et cetera. And shaving mirrors with lights—very revealing, these. . . . "Anything with the new burr fasteners" tops a list by Loelia, Duchess of Westminster.

Detroit cars and Englishmen go out in the London fog, we're told, and one of the hits with British motor buffs at the moment is the low-rolling Ford Thunderbird. Not a simple souvenir, but born to travel.

Blocked veils, nightgowns, and ballet slippers go to Europe in the satchels and hat boxes of returning travellers. British girls—especially the young—want short nightdresses with a "crisp Victorian look" and organdie curtains (also bought in America). Little flat shoes walk, it seems, all over the Côte d'Azur.

Mixed-up culture: A member of the French diplomatic service on a recent mission to the U.N. reported the curious popularity-for-export of the record, "Songs of Couch and Consultation," a mild and inhibited exposé-with-music of the sick-sick-sick jokes. A similar rage, with visitors from all continents, spins for the rock 'n' roll records of the Everly Brothers, The Chipmunks (three wheezy mites who are really Ross Bagdasarian). . . . Parisians buy "classical records you can't get in France, the new Belafonte, the new Judy Garland, show tunes"—currently, "The Flower Drum Song" of Rodgers and Hammerstein. . . . Filipino businessmen lean towards books like *The Organization Man.*

While the fur coat knows no national boundaries and can be bought in big cities from Tokyo to Nome, skins prepared in the U.S.A. have—according to one French fashion editor—a lagniappe of softness and brilliance. Some of the nicest minks around actually are native Americans. Among the shoppers in New York: the Countess Crespi, Princess Galitzine, and the Countess Brandolini.

The Duchess de Brissac, an intrepid gardener, reckons as one of the charms of America the *White Flower Farm Plant Book.* . . . High on shopping lists: packets of flower seeds, especially the bigger and better U.S. giant varieties. . . . And at least one gardener of stature, Sir Eric Rideal, the distinguished British chemist, managed to take back to England some American dogwood trees—but only after expertly washing every bit of American soil from their roots. Next trip, he's shooting for Chinese tree peonies.

One sleek young Italian beauty took back to Mediterranean living a stock of leotard-tights in assorted delicious colours and some California-made Jax pants from the new Jax shop on Fifty-seventh Street in New York. . . . Also in demand from Capri to the Costa Brava are American rubber bathing caps—flower wigs, waterproof rubber velvet—the more fantastical, the better.

As a crossroads of the Atlantic, New York gives Far East shoppers a chance at European-made delightfuls; and vice versa, affords Europeans a nice go at riches from the East—Chinese, Japanese, and Siamese silks; Oriental cottons to be whisked up by little dressmakers in another country. A Brazilian woman we know carried back to Biarritz, where she lives, a gold-and-black silk Indian sari. . . . A hyphenated British photographer on first U.S. safari wanted most of all the small brass German alarm clocks that cost $5 in almost any department store. After that, "wheat jeans," the chino foil of blue, which are now almost as much of a standard around the world as they are for Roy Rogers.

Gossipy memo on Puerto Rico

Puerto Rico is on the move. An island tangle of sugar cane, pineapple groves, TV aerials, remote purple hills and blue-and-white coves, frilled with fresh hotels, and, in contrast, laced with a steamy, thrusting industrialism—Operation Bootstrap. Puerto Rico's *simpático* governor, Luis Muñoz Marin, has balanced Bootstrap with a culture buzz called Operation *Serenidad*. A poet, the Governor is a charmer of discerning eye and pronged tongue. When asked, for example, what he thought of the musical *West Side Story*, Don Luis answered, "A tale of young lovers."

Operation *Serenidad* sponsors the fine and performing arts. All year the musical climate simmers with high-voltage artists, led by the doughty, mighty 'cellist, Pablo Casals. Now a director of the new symphony orchestra, Casals will also preside over his third great Puerto Rican festival from May 1 to May 22. In June, music buffs will hear singers from the Metropolitan and La Scala in opera; chamber music and symphony concerts.

Now in high swing, the San Juan Drama Festival is playing at the Teatro Tapia, a neo-classic theatre in Old San Juan. Eight plays with Broadway casts comprise the eight-week season—a play a week, including *No Time for Sergeants, Blithe Spirit, Shadow and Substance, The Dark at the Top of the Stairs*, and *Two for the Seesaw*. (Matinées Saturday and Sunday, no performances on Mondays.) When the drama ends, ballet begins.

At Calle del Cristo 255, a balcony-fringed, colonial house has been made into a rare book museum, directed by Dr. Elmer Adler, formerly head of the Graphic Arts section of the Princeton University library. Now on show, some incunabula, including books Columbus saw as well as Marco Polo's own travel guide.

To buy: *Santos*, small saints carved singly or in groups; contemporary paintings; mosaics; wrought-iron work—all at the Galleria Antillas. At Vega Baja, near Dorado, Thadeus V'Soske looms fascinating rugs in any size, from one thousand different colours. Rum is excellent. So are blinds and needlework.

The island's peaceable south shore waters are good for skin diving, spear fishing, and water skiing. In San Juan, Captain Art Wills has self-driving outboard motor boats for $2 an hour, sloops for about $40 a day, and for $50 a day, a cabin cruiser complete with crew, tackle, and bait for game fishing. El Morro fortress embraces a nine-hole golf course; and Dorado Beach Club has an eighteen-hole championship course.

San Juan hotels have gaiety and life. The newest place, La Concha, has three hundred balconied sea-prone rooms, a splashy waterfall in its lobby, and islanded in a pool, a night club, which is reached by footbridges and parasoled with a huge inverted shell. Pink flamingoes parade in the Caribe Hilton's aerated passageways, along with travellers and chic Puerto Ricans who go there for the pool, the gaming rooms, the night club. The Condado Beach Hotel is less chrome-plated, more Spanish than the newer places. At La Rada, a smart, smaller hotel on the bay, the food, at its Rendez-vous restaurant, is famously French, the atmosphere quietly gay. Island-hopping people often stop near the airport at the San Juan Intercontinental Hotel, which is all pale blue and aquamarine, complete with pool and beach. Farther out, the Dorado Beach Hotel and Golf Club is a vast, luxe plaisance. (See Vogue, January 15, 1959.) Rates range around $22 a day for a double room, without meals.

French, Swiss, Mexican, and Spanish restaurants offset the solid American food usually found in hotels. At the Swiss Chalet, there is dancing along with the *fondue* or *raclette*. La Mallorquina and El Mediterraneo both fancy Puerto Rican and Spanish specialities. *Tacos* and *empanadas* are part of the menu at Mexico in Puerto Rico on pretty Calle del Cristo where Verney's, an enchanting place, also stays open until 2 A.M. French dishes flame at the Flamboyan Club and Café Ashford. Italian *caffé espresso* is the thing at El Figaro. For maracas and cha-cha-cha: the hotels.

Travellers Know: Passports and inoculations are not required for U.S. citizens. . . . There is no duty except on liquor. . . . Almost everyone speaks Spanish and English. . . . 3,000 miles of black-topped roads entwine the island. . . . Temperatures hover pleasantly between 75 and 80 degrees all year. . . . Note to the allergy prone: no pollen, no hay fever.

How to go: From New York, Eastern Airlines and Pan American World Airways have daily four-to-five-hour flights to San Juan. Round trip, first class, $189, thrift rate, $90. Trans Caribbean Airways has that thrift rate only. From New Orleans, Delta Airlines. Island hoppers touch there, among them, the aircraft of Air France and BWIA.
Note: Visitors are met at San Juan airport with a cool ration of rum, or, in the morning, with black Puerto Rican coffee, with rum, à la Irish.





New: the two-piece nightdress

Your sleep may be unbroken—but your nightdress, now, is apt to come in two pieces: a fresh idea, prettily executed here in big, splashy prints on pure silk.
Far left: *Flying apart, but not at the seams—one of the new two-part nightgowns. White silk satin splashed with black, pink; black lace edging. About $25.*

Centre: *Two-piece nightdress—charming look, charming change from the one-piece shift. Here, white pure silk sketched with black flowers, banded with black lace. About $18.*

Right: *Long-stemmed, magenta-pink poppies blooming (night-blooming, in fact) on a white silk chiffon nightdress made on the new two-piece plan, trimmed with black lace. About $18.*
All three nightgowns, designed by Elisa Daggs. All, at Altman's; L. S. Ayres; Hudson's; I. Magnin. For shops in other cities, see page 196.
What they're wearing on their faces: *Revlon's "Ultima," last word in creams to put on last thing at night—rich, nourishing, yet with a delicious, quick-vanishing lightness.*

SCHATZBERG

VOGUE'S FASHIONS *in* LIVING





COLLECTED AMERICAN ELEGANCE

Pokety, the house of Colonel and Mrs. Edgar Garbisch



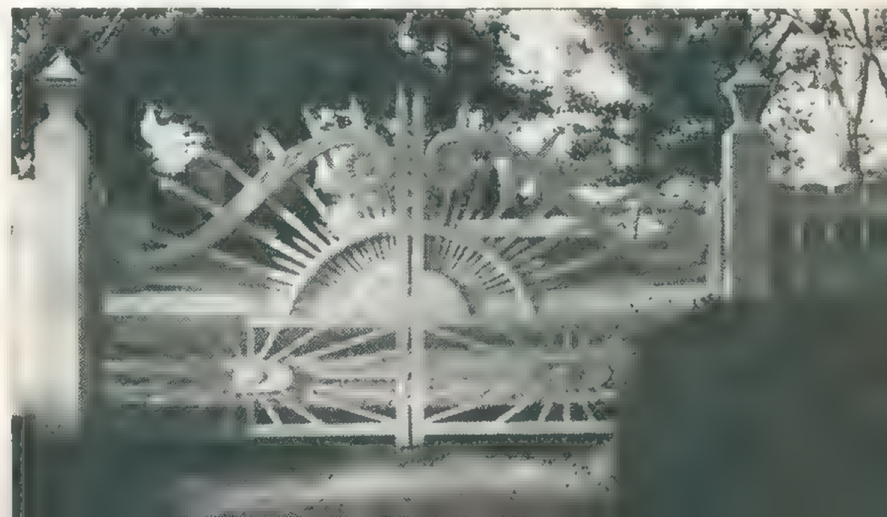
Boxwood lane,
overdraped with crape myrtle.

On that happy accident of nature, Maryland's Eastern Shore, stands a notable collector's item called Pokety, housing the Garbisches and their museum-like Americana in unmuseum-like comfort. Because transportation among these acres was once exclusively by water, Pokety's front looks out over two miles of Le Compte's Bay. Against the blue waters, the white shingled house, far larger than it ever seems at any one glance, is lighted outdoors by magnificent blooming crape myrtle, red, pink, and lavender, and shaded by tall elms and hackberry trees. Since landscaping conceals its wings and outbuildings, the house delivers to the visitor one charming discovery after another. Here Mrs. Garbisch and Colonel Garbisch, West Point '25, an All-American centre in the Football Hall of Fame, spend summers, the shooting season and the Christmas holidays. On the next six pages, some exquisite results of their collecting, and how the Garbisches live with them.



The Garbisches with their dogs.

Ship captain's gate,
carved about 1840.



The Gun Room.

Here, in this heart pine, informal room designed by Colonel Garbisch after a tavern room at Williamsburg, American primitive paintings from the celebrated Garbisch collection. Among other one-of-a-kinds: Lowestoft horse, two-hundred-year-old blue resist print on the chairs.

KERTÈSZ



KERTÈSZ

The Great Hall mostly bottle green, yellow, and watermelon-colour, mostly American Chippendale and Queen Anne

Pokety's five-hundred-and-forty acres, part of the land granted by Lord Baltimore to Anthony Le Compte, were bought by Walter P. Chrysler in 1929 for a shooting place. After Mrs. Garbisch, the former Bernice Chrysler, acquired it in 1945, she and Colonel Garbisch spent three and a half years remodelling and expanding it, much of the time searching the countryside for abandoned and unrestorable eighteenth-century houses. From these: choice heart pine floor and wall boards for Pokety woodwork, beautiful hand-blown glass for Pokety windows, handmade bricks for Pokety fireplaces, mellowed hardware for Pokety doors. Meanwhile, their outstanding collection of primitives was growing as they tracked down, in their Americana detective work, many prizes of untutored imagination in private houses and byway antique shops. Six of the twelve paintings on the antique white walls of the Great Hall are shown *above*. Mrs. Garbisch designed from old documents those fabrics in the house that are not antique (adding sometimes to the design a red barn, because it is so much a part of the American scene). Some of her textiles cover easy chairs and sofa (above), the only non-eighteenth-century pieces in the room.



Rare porcelain vegetables, mostly Chelsea

Some of Mrs. Garbisch's extraordinary (and very large) collection of antique porcelain fruits and vegetables—asparagus, leeks, apples, plums, casually and effectively placed on an eighteenth-century Chippendale pie-crust table in the Great Hall. A pale-green Derby cabbage bowl holds real flowers. Near the fireplace, the hand-painted table fire screen.



Two small Hepplewhite pieces—a child's wing chair covered in old crewel work and an inlaid serpentine chest of drawers, in a corner of the Great Hall. On the chest, a child's salt glaze tea set, and, in a miniature silverware box, tiny George the First rattail spoons from which women in the 1700's ordered the real thing from silversmiths. The little inlaid tilt-top table holds a child's Lowestoft tea set and a candlestick. In the background, a handsome blockfront secretary and roundabout desk chair.

Hepplewhite miniatures, mostly Colonial cabinetmakers' models



Primitive still life
and a "barnyard" of Delft

Watermelon slices, pears, lemons, and other fruits with a vase of flowers, painted by an unknown artist about 1835, hang succulently above the dining room mahogany Hepplewhite sideboard, on which stand polychrome Delft birds, animals, and figurines. The painting is only one of the great collection of American primitives, some twenty-one hundred in all, assembled by the Garbisches. Many have already been given to the National Gallery of Art in Washington, D. C., where some are always on exhibition. Twenty were seen by millions at the Brussels World Fair, and others are on loan throughout the world. In addition to loving and buying these works of art, the Garbisches see to the restoration not only of the paintings but of the frames.

"The Peaceable Kingdom," one of two dozen versions by Edward Hicks, a Quaker preacher and sign painter, shows both a demure menagerie and William Penn effecting his treaty with the Indians. Carved from cherry, the sconces on either side of the picture have two-hundred-year-old glass.



The Little Library,
browns and red, and pine panelling



KERTÈSZ

Hall of the four-room Guest Wing

To give guests a private life, too, the four-room Guest Wing has a separate outside entrance leading into this hospitable hall. Among its attractions, a Joshua Johnston primitive of the Rutter children, a black floral-bordered Bessarabian rug with a child in the centre, carved and gilded American sconces, and, hanging from the ceiling, eighteenth-century glass lanterns with smoke bells. Like the rest of the house, the Guest Wing is lit entirely by candles, some electrified, some real, and, in the evening, all the soft little lights, dancing on the patina of Chippendale and Queen Anne mahogany, aged glass windows and mirrors, add enchanting sparkle.



KERTÈSZ

The Garbisch bedroom, white, brown, and pink

In the bedroom, a pleasant composite of feminine and masculine décor, keyed to brown . . . brown with pink in a white needle-point rug, brown with white in a Chippendale-patterned wall linen, designed by Mrs. Garbisch. The beds are canopied with white tambour and faced by a white damask settee. (The Sheraton bed in the left foreground is one of two that were made from one four-poster for this room.) Over the Delft mauve-tiled fireplace, another sensitive painting, "Young Ladies' Seminary in Virginia." And, to the left of the fireplace, in a mahogany-shelved cabinet, a collection of porcelain flowers, Spode, Chelsea, and Derby. Among the rarities, the especially scarce tulips.



Porcelain flower garden, a lighted treasure trove

The fruit of a long search: similar antique double beds that look like twin beds, which did not exist in the periods the Garbischs favour. This pair, in the Yellow Guest Room, have fringed cotton net canopies, white embroidered bedspreads in a yellow and white fabric-walled room. Between the beds, a Staffordshire poodle dog lamp.

Yellow guest room, Hepplewhite and Sheraton



Guest House, separate from the guest wing



Bowling alley, air-conditioned, Windsor-chaired



A little self-contained community, the Guest House with bowling alley, the bathhouse, that looks like a Colonial stable, and the salt-water pool form the focal point of summer fun at Pokety. From left to right, *above*, the Guest House, a reproduction of a one-and-a-half-storey Eastern Shore Colonial farm house, now with bowling alley, which is also used for movies. From the breezeway, guests can see, on one side, the cork-turfed tennis courts, on the other side, pool activities. On the built-in double grill in the breezeway, Colonel Garbisch often charcoal broils soft shell crabs from the Bay, serves them as a prelude to his grilled steak. The Guest House, with three rooms and a bath, contains the seventeenth-century kitchen-living room, *below*. Floored with wide hand-planed pine from an old Dorchester County house, the room has painted blue beams, rosy-red walls, at least two hundred bits and pieces from the 1600's, many of them pewter, and, discreetly out of sight, twentieth-century kitchen efficiencies. The "Housewife's Chair" on the left is notable for its pedal-operated swish, used by Early American cooks.

Guest House kitchen-living room, Pokety's only seventeenth-century room





Shortly after the foundation of the Republic, when American vessels established direct trade with the Far East, two of our first Presidents dispatched an emissary to China with ideas for dinnerware designs to be reproduced on porcelain. Result: the patterns shown on this page.

On the left, for Washington's house at Mount Vernon, a plate banded in mauve and bordered with a pink Greek wreath, in which originally a "W" was incorporated; in its centre, the Chinese concept of an English rose. *Below*, for Jefferson, decorated with a cobalt blue and gold Chinese diaper pattern, a plate that once displayed in a central medallion a big letter "J." Though Spode reproduced the patterns in limited quantities in the early 1800's, they were never active until they were revived last year for Tiffany & Company. There they are now, on Spode's beautiful, soft blue-grey, tinted stoneware grounds.

WHAT WASHINGTON AND JEFFERSON HAD FOR DINNER

Their exact china patterns, reproduced by Spode



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THE PLACE AND PRICE OF EXCELLENCE

(Continued from page 141)

and then blackness. Nor is it enough for him to be encouraged at home and by the masters. The regular fellows, with palpable muscles and wearing the right kind of disreputable clothes, must also feel the nascent intellectual passions before any one boy—and, by extension, any school—can tread firmly and with characteristic zest on the path of excellence.

These being the geographical conditions, so to speak, what are the emotional costs? And first of all, do we, for the sake of intellect, have to give up, two centuries after Jefferson's *Declaration*, the doctrine of equality? The truth is that equality has nothing to do with merit, talent, or intellect. Equality is a social and political assumption necessary to a certain form of government, and congenial to the citizens of the United States. When we say that we are all equal, we mean precisely that the possession of wealth or physical stature, or mental powers, will make no difference in law and in manners. Equality in this sense is the result of a deliberate choice which requires self-control and aims at social simplicity.

Consequently, the discovery that men are not equal because one is tall and the other short, one stupid and the other bright, is irrelevant. Equality simply enjoins that these obvious differences shall make no difference in rights and privileges—it is the way a host treats his guests. You may say that Jefferson believed we were "created equal," not simply endowed with equal rights. True, but if by analogy with a parent we try to imagine the point of view of the Creator, we see at once that our individual differences of talent or merit simply do not matter. That is the meaning of the Fatherhood of God. In essence, stripped of local attributes we are equal, if only because any virtue or power we may boast of implies no other. Who can add up all our traits and reach a total to compare with others? We are therefore equal in being incommensurable.

By the same token, when society incurs expense to develop intellectual power in those capable of it, the cost does not include giving up the principle of equality. Even now, the physician's education costs perhaps ten times as much as anybody else's. We think, rightly, that he amply repays the social investment, and we know that his difference from the rest of us does not make him a member of a dangerous élite.

No, the emotional price we must pay for intellectual excellence is not the loss of social equality. It is a more personal and intimate loss. The price of excellence is the acceptance of pain, error, failure, even, I dare say, cruelty. This we are not used to. We love the young and want to see them happy and successful. We understand so well their confused feelings, their good intentions, their seemingly limitless possibilities of worth, that we instinctively avoid dwelling upon their shortcomings. When rules are set up to guide their development and the rule makes them stumble, we bend the rule. This is undoubtedly proper at their first entrance into the world of obligation, but we carry it so far that the very idea of effort and the fundamental difference between doing and failing to do are lost, forgotten alike by the teacher and by the pupil and absolutely unsuspected by the parent.

The moral is plain. It is hard enough to say: you have not done what you should have done; you have wasted your many chances; we have both warned and aided you and you have given nothing of yourself; therefore, find your own way outside the path that leads to praise and glory, and perhaps to wealth and power. Still harder, and indeed cruel, is to say: you have tried your best but you are not made for the life you have chosen. Nature denied you the eye, hand, and brain.

But I submit that there is a cruelty far greater than either of these, an easy, indolent, irresponsible cruelty. It is to see the young, with their bursting energies and hopes and ambitions flounder for lack of that special encouragement which is called Difficulty; to see them grow up full of fresh intelligence but with an intellect like a garden full of weeds; to see the young so naively

(Continued on page 188)



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Mt. Airy — Harrison's
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Altoona — Meyer-Jonasson Co.
Bloomsburg — Marees' Dress Shop
Charleroi — Miller's
Chester — Danna Gowns
Du Bois — Leonardson's
Easton — Margaret Moore Shop
Erie — London's
Greensburg — Royers
Harrisburg — Fellers
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Milwaukee — Smartwear-Emma Lange
West Allis — Taitelman's

WYOMING
Casper — Kline's
Laramie — Kassis

THE PLACE AND PRICE OF EXCELLENCE

(Continued from page 186)

pleased with their own accomplishments that the first stern demand, too long postponed, must be a shattering blow; to see them so accustomed to their own pace that they do not suspect the deep layers of grit and mother-wit they hold within; to see them, finally, well past school age, discover with shame and remorse what they might have been if, instead of being neglected like mongrels or incubated like sickly growths, they had been urged and pressed and compelled to perform to the limit of their talents.

It is therefore not for the sake of turning out more engineers than Russia, not to manufacture as many linguists as the State Department wants, not to provide the schools with enough teachers, it is not even to enable the Du Pont Company to hire more chemists and produce the ultimate plastic which shall be food, clothing, and shelter all in one—it is not for these imperative or alluring prospects that this country must radically change its attitude toward scholastic excellence: it is simply and solely to put an end to the cruel injustice of letting rot, through protracted cowardice masquerading as kindness, the unimaginable endowments of youth and the tradition of intellect which is their birthright.



RAY PORTER

Coiffing for the look of a flower-stem neck

Above, a coif designed to clear the neck, point up its willowy length (or give the impression of same when there is no length) with an upsweep of waves at the back. Smooth at the crown, the hair softens into more waves around the face. Making its début in time for National Beauty Salon Week, Feb. 8 to 14, the coiffure is by the National Hairdressers and Cosmetologists Association.

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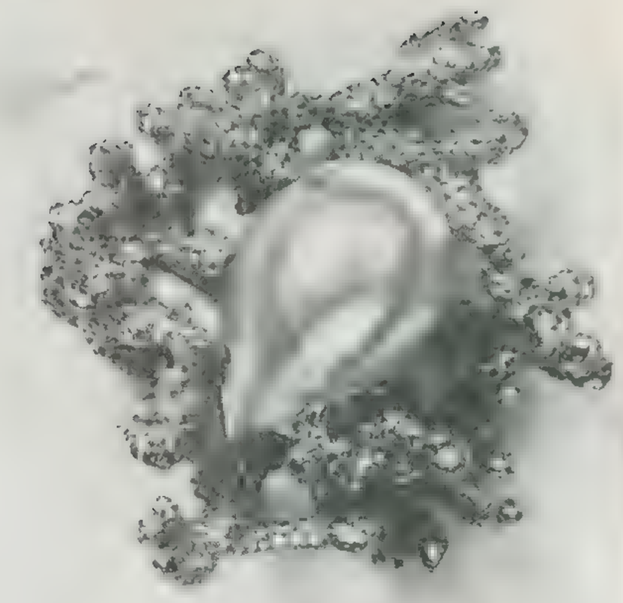
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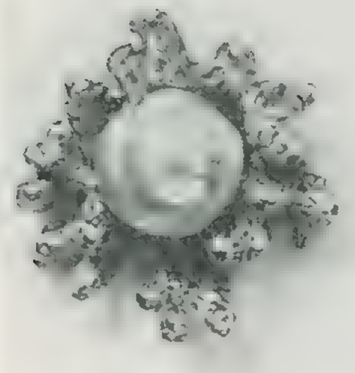
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To live with today . . . great American reproductions, mostly Williamsburg, mostly eighteenth-century, their appeal undiminished by time. *Above*, "The Court House of 1770," a scenic wallpaper by Katzenbach & Warren. Single strip, 27″ wide, $15*; set of seven, $90*. Pewter by Reed & Barton: the tray, $14.25; the beer mug, $12.95; both at Plummer's. Teardrop goblet, $72 the dozen; wine rinse bowl, $3.50 each; decanter, holding 1⅓ quarts, $7; all by Blenko at Bergdorf Goodman. *Below*, "Coffers" by Katzenbach & Warren, a document wallpaper, charcoal and brown on celadon, and other combinations; $8.40* the single roll. Mahogany dining table by Kittinger; the drop-leaf centre section is $580*; console or end sections are $180* each. *THROUGH DECORATORS







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Above, mahogany flap-top table by Kittinger, with candle slides, $245*. On the table, "Williamsburg Regal Satin," oyster white silk satin, 50" wide, about $24* the yard, by Schumacher. Queen Anne mirror, its black lacquered frame with gilded Chinese design, $170*, at Friedman Bros. Mahogany Queen Anne side chair by Kittinger, $330* in muslin. *Below*, by Dinkelspiel, a brass and pewter lamp adapted from a sperm oil lamp, $105*. "Diana" wallpaper by Katzenbach & Warren, blue on fawn, other combinations, $10.50* the single roll. Clove brown "Aviary" cotton print by Schumacher, 31" wide, about $4.15* the yard. Wedgwood plate, $2.25 each at Altman's. Yellow "Douppione Twill" by Schumacher, 50" wide, $21* a yd. Stieff sterling silver dinner knife, $9 (inc. tax): Plummer's.



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ALASKA

(Continued from page 161)

you! A masochist?

Hard to say, now that you ask. Gather the advantages and let's see what they add up to. Count your blessings, it says here.

Well, there's the air.

What do you mean—the air!

The air. The stuff you breathe, the oxygen you pull into your lungs. In New York, Chicago, Detroit, Los Angeles; in Kansas, Connecticut, California, Ohio, Maryland, and all points north, east, south, and west, the air is full of carbon monoxide, sulphur, poisonous gases from incinerators, smoke and fumes from chimneys and vents and millions of motors. Remove the screen from your air conditioner after two or three months of use and there you will find an accumulation of black fur so thick and rich that, if it could somehow be stitched together, would furnish you with a quite attractive winter coat. This is what we breathe. Standing at my fifteenth-floor apartment window I can see pouring from chimneys here, there, and yonder a substance that looks like liquid licorice. This is not merely depressing to behold; it is physically depressing to inhale.

There are practically no industrial chimneys in Alaska. There are only four or five fairly high buildings (ten or twelve storeys) in the whole state. Automobiles, yes, but as the population of the State of Alaska is only about two hundred thousand, more or less, and as you may remember those 586,400 square miles, you can draw your own conclusions.

The Alaska air is simply elegant. It comes, virgin, off the snow-covered mountains, off the Bering Sea, off the Arctic Ocean, off the tundra, off the vast forests. And there is no wind—well, there's the seasonal *taku* in the southern portion, granted—but otherwise in this almost limitless land, practically no wind. Don't ask *me*, I don't know why. Ask one of these scientists that are so fashionable at the moment, if they're not too busy with those rockets. You feel wonderful. You step out like a racehorse (a bit spavined, perhaps, at my age, but stepping high nevertheless). You do not tire. You are puzzled to find that you need little sleep and that you awake refreshed after five or six hours, instead of drowsy after seven or eight elsewhere. Perhaps this praise of air may be only a trick of evasion. There must be breathable air elsewhere in the United States. For Alaska air it may be that one could substitute such words as relief from tension, relaxed pace, comparative freedom from the racking vibrations of the mainland. With the coming of a new era to this region, tension may tighten here as elsewhere.

The people. Men, as a rule, like life in Alaska. Women often hate it. The population is predominately male at the ratio of about twenty to one. It used to be a hundred to one. But let no questing schoolteacher or secretarial course graduate hastily plan to hie there under the impression that she will get the satin cushion treatment. (Most necessities are luxuries in Alaska.) Everybody works in Alaska. Most women, married or unmarried, have salaried jobs in addition to their household tasks. The madly high cost of living makes this necessary. Paid household workers are practically unknown. Alaskans of all ages, from sourdoughs of eighty to children of eight, are habitual joiners. In groups they work earnestly for the good of the community or with equal earnestness for amusement and fun. Society resembles the social life of the early settlement of the United States. Plateaus of baked beans, vast hams, acres of escalloped potatoes, mounds of coleslaw, galaxies of pies and cakes are spread over a hundred public tables throughout the region, as the Eyries, the Lodges, the Leagues, the Orders, the Brotherhoods, the Sisterhoods, Councils, Circles, Clubs meet in schoolhouses, churches, halls. This habit of joining also takes the form of classes. It is a strange person in Alaska who isn't "taking" something. They "take" ballet, modern dancing, French, cooking, music, public speaking, drama, dressmaking, politics, psychology, sociology. They read and read and read. When the newcomer to Alaska asks, "What do you have to do to be able to live happily and comfortably in Alaska?" the answer is, "You have to want to work, and to like moose meat and salmon, and to read a book."

The dreamer must not gather from this that the front pages of Alaska newspapers, daily or weekly editions, are not crawling with accounts of crime. They are. Like the front pages of newspapers from the Atlantic to the Pacific, from the Gulf of Mexico to the Great Lakes and beyond, the newspapers of the forty-ninth state tell of murder, rape, robbery, arson, perjury. Perhaps delinquency isn't as lavish there as it is here in your otherwise conventional town because there the young can merely stroll to the outskirts and legitimately shoot something, thus conceivably satisfying the destructive urge. Sometimes he doesn't even need to leave the town limits. In a tough winter a moose, a bear, a deer, even a caribou, has been known to amble past Schlagel's Hardware store or the neon-lighted Oriental Cafe.

But the hard core of Alaskan citizens, the men and women who have lived there by choice these past ten, twenty, even fifty years, are extraordinarily exhilarating, vital, intelligent, and (the word must be used) dedicated people. They worked and planned and schemed and fought and hoped for freedom; for liberation from taxation without representation; for the right to vote; for the right to control, as citizens, the products of their own land and their own efforts. They met in the Territorial capital, Juneau, and they drew up a constitution and they proclaimed, in so many words, We Shall Be A State of the United States. It was a stern and courageous affirmation of belief in themselves as human beings in a civilized land. And by determination and by God here they are, the forty-ninth state of Alaska.

Just here, with a brassy Ta-Ta! should be the end of this article. But descriptive bits thus far may lead prospective tourists to expect delights which do not exist there. Alaska has few tourist traps. It has been too busy these past hundred years keeping a roof over its head and food in its stomach. From 1867 when we bought Alaska from the Russians for $7,200,000—Seward's Folly, they called it, angrily, in ridicule of William Henry Seward, our then Secretary of State—to 1959 is almost a century. Aside from the brief flurry of the Gold Rush in the '90s it has taken all this time for the United States to awaken to some of the potentialities of this awesome northern region. Motion pictures and television programs have given a ludicrously false impression of it.

Glancing frenziedly through my accumulated notes it is discovered that nothing has

been said here, for example, about the fact that Alaska is a paradise for hunters and fishermen—if they can stand the hardships. No mention has been made of Mt. McKinley, which merely happens to be the highest and the handsomest mountain peak on the North American continent; or of the brilliant little (not so little now) University of Alaska, in Fairbanks, and of its high scholastic standing; nothing about that incredible sapphire and diamond jewel, Mendenhall glacier just outside Juneau; nothing about the huge Army and Air Force installations and bases; nothing about the DEW line (Distant Early Warning), its antennae for protection against sudden enemy attack; little about the dress, habits, spirit of the people; no word about the Eskimos, those merry, gentle, intelligent citizens of Alaska.

Outsiders ask the most shockingly ignorant questions. Alaskans do not resent this, they are politely amused and they answer cheerfully because any Outside unselfish (or even selfish) interest in Alaska is better than no interest which, until very recently, was all they got.

People ask, actually, what language do you speak there in Alaska? Is there a king or something, ruling? Do you live in igloos? Do you dress in bearskins? Yes, we've seen the midnight sun, when does the aurora borealis turn on, what time I mean? Returned tourists say, "We took the trip to Alaska last summer, we had a fine time, we saw everything—Juneau, Anchorage, Fairbanks."

This is as though a foreign visitor to America were to say, "I've seen the United States. I visited New York, Chicago, and Washington, D.C."

Juneau, the capital, is Alaska's Washington, D.C.; Anchorage could lay claim to being its New York City; Fairbanks its Chicago. Juneau is a rather lovely little town cradled between two high evergreen hills, with the stunning mountains beyond. With its narrow winding up-and-down-hill streets it reminds one of a Swiss mountain town. There is the Legislative building, there is the Governor's mansion, so surprisingly colonial in architecture with its white columns like a building in a neat New England town; salmon fishing; curio shops; a day's jaunt to historic Sitka across the choppy waters in a tiny amphibian plane that bounces and bucks like a bronco; there in Juneau is the Baranof Hotel, cosy, comfortable, clean, with its sizzling steaks (beef, not moose) and its king crab, its good coffee, and your choice of vintage wines.

Anchorage is a mushroom town that grew into an oak; a bright, gay, modern city that unbelievably was a tent town only a handful of years ago. Broad paved streets, fine homes, supermarkets, a superb modern public library, excellent hotels, smart shops, symphony orchestra, Little Theatre group, clubs, private airplanes, fine airport, stimulating conversation, first-rate daily newspapers. The rich agricultural district (the Matanuska Valley and the town of Palmer) is an hour's drive along fine roads with Alaska's scenic grandeur all the way.

Fairbanks is a sprawling, untidy, and (to me) fascinating town, though the casual visitor might not agree. I have a genuine fondness and admiration for it. The University of Alaska perches on a hill just about ten minutes drive outside Fairbanks along tree-shaded roads on which you might encounter a giant moose to block your way, bump your fender, and give you a moment of apprehension (did me, at least). The college museum is a must. Authentic old log cabins in the centre of town, in which an ancient sourdough may live; or a chic little secretary employed in the Federal Building. There actually is a two-storey log cabin, a sight never before encountered by these eyes, at least.

Would you be interested to see the biggest gold dredge in the United States? They'll let you pan (and keep) a crumb of gold, too. Lovely but brief, of course, drives in the surrounding farmlands (with mosquitoes). In Alaska you must take the bitter with the sweet. You visit the Strip, raucous night club after night club, the big-bosomed Negress, who is the hostess in the Birdcage, says, "Well how-do! Sit down, sure is nice to see you, I read *So Big* when I went to school in Detroit." There is a strip teaser, and a baritone with an astonishing

(*Continued on page 194*)

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THE COLUMNAR COAT
IN FORSTMANN ERMINA
SHOWN ON PAGE 35

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Beverly Hills, Calif.	J. W. Robinson Co.
Birmingham, Ala.	Burger Phillips
Boston, Mass.	C. Crawford Hollidge
Buffalo, N. Y.	Arb's
Chattanooga, Tenn.	Miller Bros. Co.
Chicago, Ill.	Blums-Vogue
Clayton, Mo.	Famous-Barr
Cleveland, Ohio	Milgrim
Coos Bay, Ore.	The Paris
Coronado, Calif.	Lelah Elgin
Dallas, Texas	Walker Marr
Denver, Colorado	May—D. & F.
Des Moines, Iowa	Younkers
Detroit, Mich.	Florice, Inc.
Duluth, Minn.	Oreck's, Inc.
Evanston, Ill.	Blums-Vogue
Fargo, N. Dakota	O. J. De Lendrecie Co.
Fort Worth, Texas	R. E. Cox
Gloucester, Mass.	Adasko's
Greensboro, N. Carolina	Ellis Stone
Hartford, Conn.	Betty's, Inc.
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Jamestown, N. Y.	Nord's
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Lubbock, Texas	Margaret's
Lynn, Mass.	The Vogue Apparel
Memphis, Tenn.	John Gerber Company
Milwaukee, Wisc.	Hixons
Minneapolis, Minn.	Harold, Inc.
Missoula, Mont.	The Mercantile
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New Haven, Conn.	The Louise Shop
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Norfolk, Va.	Sarah Cohen, Inc.
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Oklahoma City, Okla.	The Mullers
Omaha, Nebraska	Nebraska Clothing Company
Ottumwa, Iowa	Lisbon Shops
Palm Beach, Fla.	Henri Bendel
Palo Alto, Calif.	Joseph Magnin
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San Mateo, Calif.	Joseph Magnin
Santa Ana, Calif.	Bullock's
Spokane, Wash.	Bernards
Stockton, Calif.	The Brown House
Stonestown, Calif.	Joseph Magnin
Syracuse, N. Y.	Edson's
Tacoma, Wash.	Lou Johnson
Tucson, Arizona	Cele Peterson
Tulsa, Okla.	Renard's
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Wichita, Kansas	Lewins
Wilkes-Barre, Pa.	Mollie Abrahamson
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Wilmington, Del.	Bird Speakman
Winston-Salem, N. C.	Thalhimers
Yakima, Wash.	Lou Johnson
Youngstown, Ohio	Strouss-Hirschberg

ALASKA

(Continued from page 193)

voice, a grand piano, groups of lonely lads off the Air Base. One of them, quite orderly and concentrated and a bit bemused, is dismally dancing alone, weaving intricate figures in a solitary fancy of his own. It is July, a little past midnight, in the artificially lighted night club. When a guest enters, I can see through the opened door, the sun, blazing and golden, smiting like a scimitar.

Nome? A lithograph in black and white during the winter. At all seasons, every building in the town leans crazily this way or that due to the upheaval of the permafrost. The visual effect gives the onlooker a weird sensation of uncertainty and lack of confidence in one's own brain structure.

But these are towns—cities, really, some of them. The Alaska almost unknown to the Outside is the startling and fascinating region of the Arctic Circle. In the miraculous way of our period this can be reached comfortably by airplane. This is the Eskimo country, though the Defense Department of the United States has pretty well taken over. This is the Alaska that most interests me. It seems to me that the Eskimo people are the most misunderstood people in the whole of the United States, and that is a large statement because when it comes to misunderstanding the dark-skinned citizens of our country, we seem, to my mind, to have done a job that for thoroughness is peerless.

The Eskimos are friendly, intelligent, generous, and gifted. They have a strange and, up to now, utterly inexplicable facility for the assembling and handling of delicate machinery parts. They were known to be able to repair a faulty automobile when they never before had seen an automobile. Airplanes, incidentally, were a familiar sight to the Eskimos before the automobile; the massive truck came into the far north with the DEW line crews. The Eskimo children especially are engaging, deft and merry but not noisy; they have been instructed in the art of living amidst the precarious Arctic. Their fingers are skillful, their sense of sound and sight fabulous. The Eskimo child is treated with the utmost love and respect by the parents. They are in a fair way to being ruined by the white tourists and new working population, who have a way of throwing them pennies as if they were beggars. Perhaps they soon will be, if this persists.

The trouble with having written *Ice Palace*, a novel about Alaska, is that there must be, left over, unused bits and pieces of fact and fancy as endless as the region itself. So many possibilities, a future so potentially exciting; a past so dramatic, grim, touching. A history of such neglect, a new era so problematical.

The newly acquired position of dignity as a State of the United States probably will bring to Alaska thousands of tourists, and hundreds—again possibly thousands—of potential residents who want or think they want to settle in this exciting land about which so little is known. At present Alaska certainly is not ready to receive these hordes. Statehood came with too sudden a bang. The shock has not yet been absorbed.

The temptation is irresistible to throw out, no matter how briefly, odds and ends of regional information, comment, observation.

Marvellous plane service everywhere, ranging from little two-seaters the size of a foot bath (bush pilots, and missionaries, and nurses fly them blithely) to big four-engine Pan Am luxury jobs. Meals included. They feed you all the time in Alaska, and well.

Every indoor corner of Alaska is overheated. It may be sixty or seventy below outside, but indoors it's tropical. I've never been so helplessly hot as I was in the wooden guesthouse on the shore of the Arctic Ocean in Barrow, which is the most northerly settlement this side of the North Pole. The bedrooms of the little house were clean, bright, and roaring hot. It was July according to the calendar, the Arctic ice was piled high as the house, and higher, along the bleak, black ocean shore. Your fur parka kept you none too warm outdoors. Inside, the windows of the guesthouse were nailed shut, the midnight sun shone blatantly through the window shade, you wore an eyeshade in your effort to sleep, but if you had slept with your window open, your face would have frozen during the July night.

Don't bring those bearskins because Alaska people dress well in modern conventional clothes. That is, the women dress well. The men tend to be sloppy, something in the fashion of those husbands who go off on that Michigan or Canadian fishing trip and revel in boots, sweaters, baggy pants, and no shave for ten days. When the sack and trapeze dresses were worn by women last year, Alaskan women wore them—gingerly, like the rest of the world—but they wore them. When the anachronistic Empire style crept up on the feminine world this year, the Alaskan women appeared in waistlines under their arms, and bows perched on their diaphragms. Town men and women, particularly the young, have the Outside habit of walking hatless despite the smiting winter cold.

It takes longer to fly from New York to Juneau or Anchorage than from New York to Europe.

Though there are excellent restaurants in Juneau, Anchorage, Fairbanks, Alaskans don't take the visitor to these, as a rule. Like pioneers of the early days they welcome you to their homes. Incredibly delicious salmon. Steaks, roasts, turkeys, Rock Cornish hens. Homegrown cabbage salad. Homegrown strawberries as big as apples. As in all sparsely populated regions, the visitor is warmly welcomed, he is handed the key to the country, and sometimes he abuses this friendly item of hardware.

Perhaps no spot in the United States is so vulnerable to the Russian neighbour as Alaska. In your little plane you fly over the Little Diomede (look it up) which is United States land, and just next it, seeming so close that you feel one could jump the distance from island to island, is the Big Diomede Island, which is Russian territory. And there, a sombre line against the horizon, is the coast of Siberia, plainly to be seen. Yet I do not recall ever having heard anyone in Alaska speak in terms of fear or apprehension about the proximity of Russia to the whole of that state. Perhaps the genuine Alaskans are so accustomed to facing reality, so inured to danger, hardship, exposure, and chance that they have developed a built-in resistance to these obstacles.

It has been called the Sixth Continent, Alaska. And so it seems to the observant visitor. You love it or you hate it. There is no in between. Its charm, if any, eludes some, is obvious to others. Scenery, they say, yes, but who has to come all this way for scenery! Or they say, "My son Jay he



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ALASKA

was stationed here during the war and when he got his discharge he came straight back here and entered this University of Alaska, I don't know, he was crazy about it, his mother and I couldn't understand it, and now he's married and lives here, got three kids and still likes it. This is my first visit. I don't know, looks like there's a lot still to be done here. Everything, you might say."

Perhaps that is it. Of all the hundreds—the thousands of cities, towns, villages in the United States of America, this is the real challenge, this Alaska. A century of isolation and neglect has resulted in the inescapable fact that here everything is still to be done. Its future, like its past, depends on the spirit, the courage, the determination, and the imagination of its citizens. Trite though the phrase, this is actually the last frontier. The outcome of this great experiment could be the life or death of a nation.

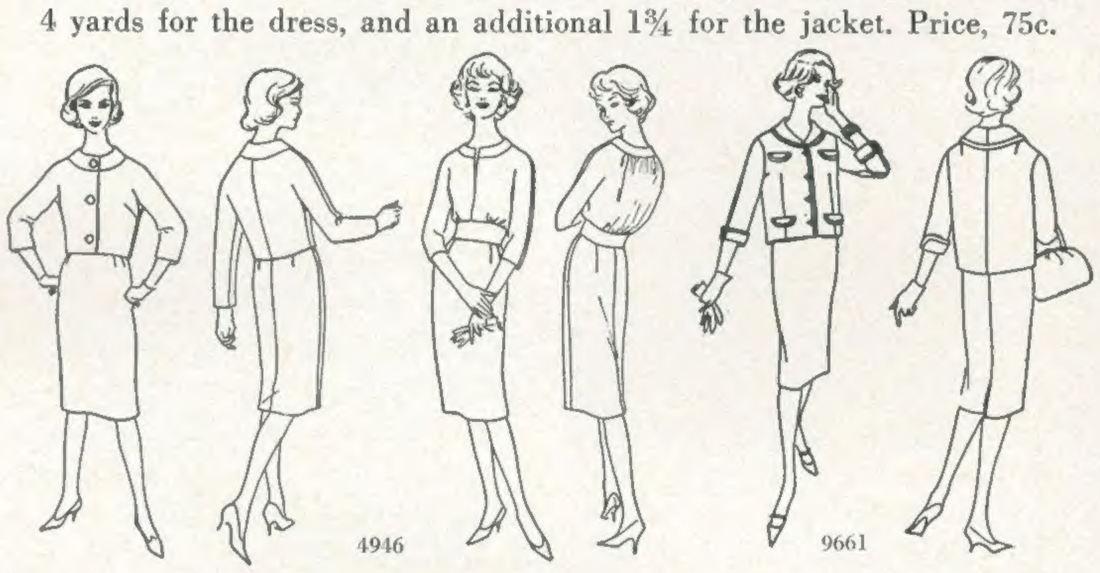
VOGUE PATTERNS

(Other views, sizes, yardages of Patterns shown on pages 170-171)



9631

Above: Vogue Pattern 9631. Dress with unpressed pleats, and waist-length jacket in junior sizes 9 to 15 (30½ to 35); misses sizes 10 to 16 (31 to 36). To make this costume in size 14, using 45" fabric, you'll need 4 yards for the dress, and an additional 1¾ for the jacket. Price, 75c.



4946 9661

Above, left: Vogue Pattern 4946. Suit and blouse in sizes 10 to 18 (31 to 38). For size 14, suit in a 54 inch fabric without nap, 2⅜ yards; the blouse in a 39 inch silky fabric with nap takes 2 yards. Price $1.50. *Above, right:* Pattern 9661. Suit sizes 12 to 20 (32 to 40). Size 14 in 54" fabric without nap, 3 yards; no allowance for matching checks. 75c.

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5th AVENUE COLLECTIONS

The clothes shown on pages 118-121—a sampler of the fashions on Fifth Avenue now—can be found at the following New York stores.

1. $160. Lord & Taylor
2. $160. Altman's
3. $160. Saks Fifth Avenue
4. $395. Best & Co.
5. $265. Bergdorf Goodman
6. $190. Tailored Woman
7. $335. Lord & Taylor
8. $245. Gunther Jaeckel
9. $215. Saks Fifth Avenue
10. $125. Henri Bendel
11. $265. Henri Bendel
12. $70. Saks Fifth Avenue
13. $325. Altman's
14. $90. Miss Bergdorf of Bergdorf Goodman
15. $125. Saks Fifth Avenue
16. $265. Altman's
17. $85. Miss Bergdorf of Bergdorf Goodman
18. $185. Bergdorf Goodman
19. $110. De Pinna



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Burmel New York

FRED ASTAIRE

(Continued from page 146)

on the ceiling. Later, Arthur Freed, who produced the movie, *Gigi*, said: "In my new movie, there will be something fantastic—Fred will dance on the floor."

In spite of Astaire's inability to remember his life, it has been documented. Born fifty-nine years ago in Omaha, he spent much of his early life touring in vaudeville with Adele, sometimes as far as California, but not New York. There he was too young. The act was a charmer, especially when the pair danced and sang such songs as "Where the Black-Eyed Susans Grow" and "I've a Shooting Box in Scotland." Eventually the pair wound up as musical comedy stars, funny and gay and so attractive that all the names in the theatrical and social registers became their friends—London, New York, Hollywood. Now, on a wall near his piano, there hangs a photograph of Noel Coward, young and thin, signed "Noel," and next to it, a photograph of George Gershwin. Scrawled across it in big handwriting, meant to be noticed: "To Fred—My Favorite Actor—George." But below the signature there is this small, cramped writing: "If you Hang onto Me While I Hang onto You." In 1933, after Adele Astaire left the theatre for marriage, Fred Astaire left the stage for the movies, has spent twenty-five years dancing on film. At last he has taken on his first non-dancing part, that of a scientist in the movie, *On the Beach*.

This small, wiry man who looks as though he had stayed in the sun too long watching his horses on his breeding ranch in the Valley, lives in a grey-white stucco house in Beverly Hills. Tacked beside the front door is a small black plaque with white Chinese calligraphy; its meaning: no interviews. Both inside and out, the house looks as though Astaire had moved it from Long Island. It has no architecture, but it has comfort. There, in the past months, in his study with its big red club chairs, and its blue and white piano seat cover advertising either sake or charcoal (he can't remember which), Astaire has been writing his life. Although he has done so much, most of what he has done has been in one long, beautiful rut. There is not too much difference between his life these days and his life in 1932 when this was published in *The Stage:* "Now that Adele is living in Ireland, Fred Astaire is rather rattling around in his nine-room apartment on Park Avenue where he lives with his mother, his valet, and his accordion. He leads a simple life. A lot of friends, a little golf, a few experiments with hair tonic (for he is getting bald), and a bit of song writing. His taste runs to lyrics about blue for you.

"Three or four times a week he drives his Rolls-Royce to the theatre to practise his steps before the cast arrives. Not that he has so many in *Gay Divorcee*, but he wants them right. He worries about them. In the beginning Adele was much better than he, forcing him, therefore, to work hard, planning the routines of their dances. Towards the end of rehearsals he gets testy. He wishes then that he were back in England. He liked it in London because he had a one-horse stable until the mare foaled. This ran the expenses up so high that he sold out.

"Now his passion is neckties, but he makes up for it by having no belts. He has invented another way of holding up his trousers. Just wraps a necktie around his middle."

In 1959, Fred Astaire still wears a necktie around his middle. He is still the greatest living American dancer.

TWO-PIECE NIGHTDRESS

Following is a list of shops across the country where the nightdresses on pages 174-175 may be found.

Cincinnati, Ohio.....H. & S. Pogue
Philadelphia, Pa.....The Blum Store
Richmond, Va.....Miller & Rhoads
Scranton, Pa.....Ruth Ziman
Syracuse, N. Y.....The Addis Co.
Washington, D. C.....Woodward & Lothrop

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